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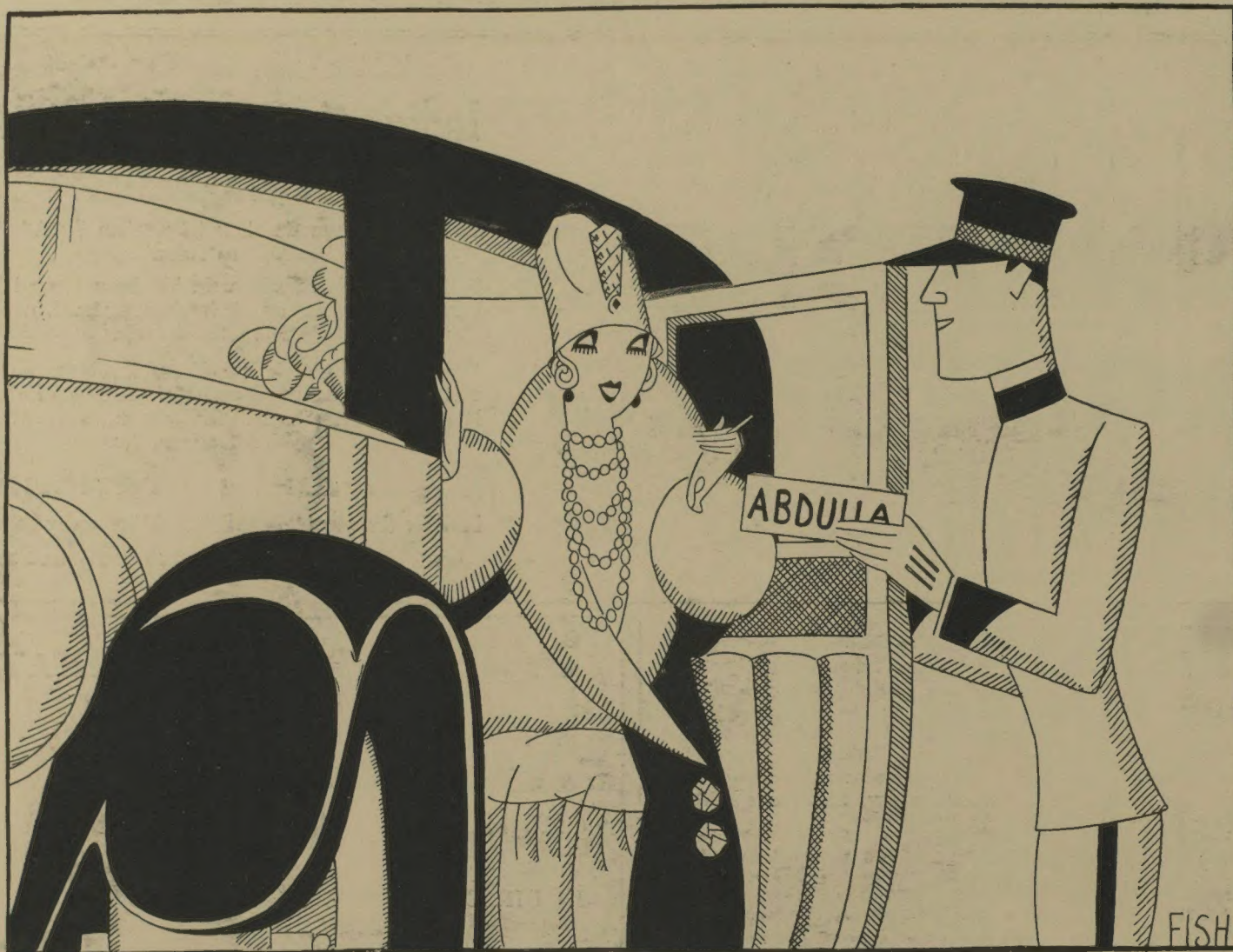
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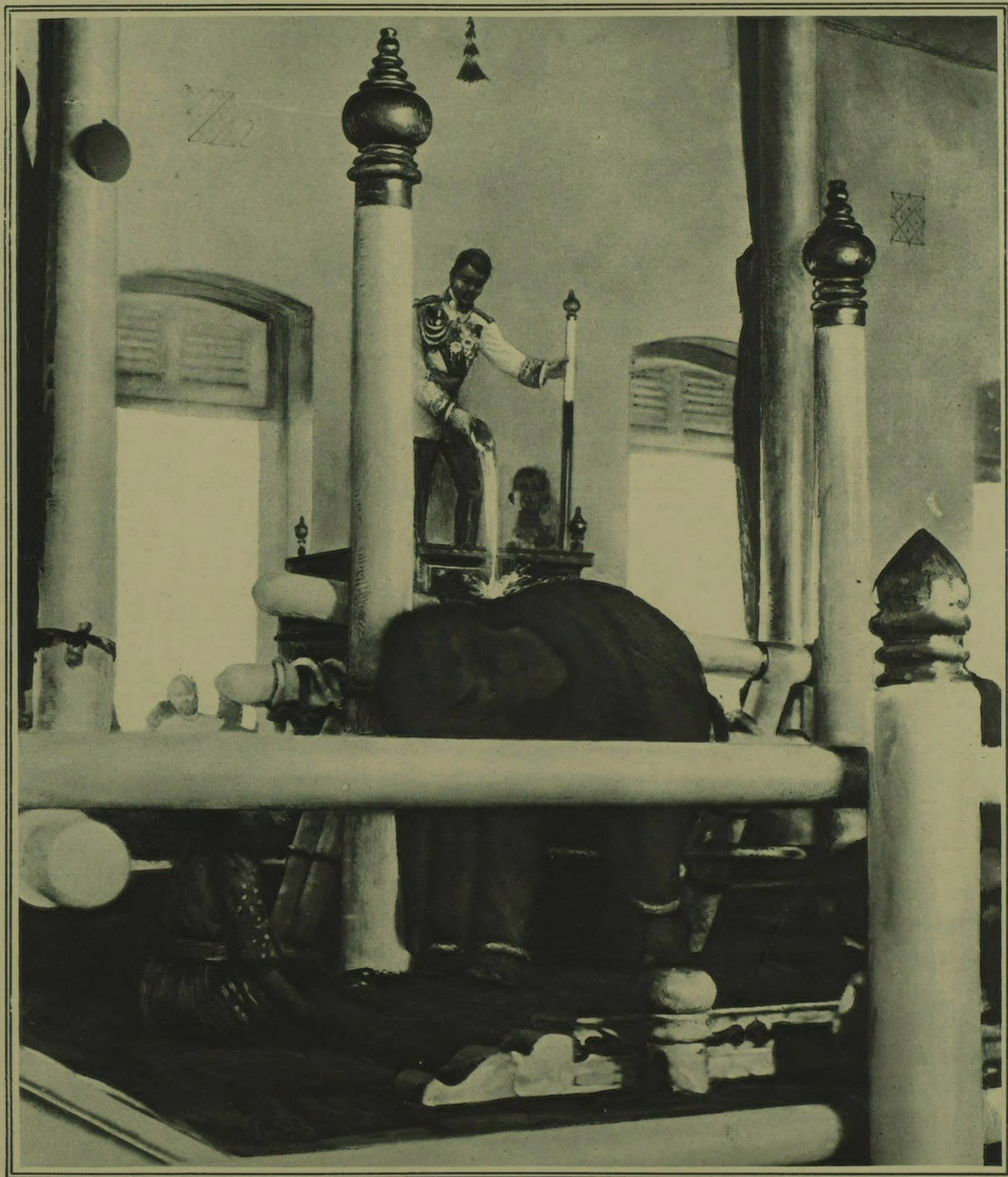
VIRGINIA

THE ILLUSTRATED LONDON NEWS

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SATURDAY, FEBRUARY 18, 1928.

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THE KING OF SIAM PURIFYING A WHITE ELEPHANT: HIS MAJESTY POURING LUSTRAL WATER OVER THE SACRED BEAST IN ITS SPECIAL PAVILION.

It will be remembered that in our issue of December 4, 1926, we gave a set of remarkably interesting photographs showing a sacred white elephant born in Siam in that year and the ceremonies in connection with its acceptance as a true white elephant. The holy beast was officially received at Chiengmai on its arrival from the forest that was its birthplace, and was duly presented to the King of Siam when he visited the north in the January of last year. For some months it remained at Chiengmai. Then it was conveyed to Bangkok, on reaching which it was received by the King, and, with its mother, was led to a specially prepared pavilion. At

the religious ceremony which followed the King assisted. On the following day, the elephant having had its bath, the King went to see it; lit the sacred candles; and poured lustral water on the holy beast, afterwards presenting it with sugar cane inscribed with its name and titles. It should be added that, as those who saw the Burmese sacred white elephant at the London "Zoo" are aware, such elephants are not really white, but a sort of greyish-pink. The Siamese elephant here shown looks almost black in the photograph; but this is due largely to the fact that it was photographed against the light.



By G. K. CHESTERTON.

THERE are two modern malcontents who are very often confused together. There is the man who grumbles because the poor are educated, and the man who grumbles because they are not. A doubt about education is identified with a denial of education, in the sense of a refusal or repudiation of it in the abstract; a thing that does exist, but exists in a totally different type of man. He is, in my opinion, a highly offensive and foolish sort of man. Years ago, he used to go about bursting with indignation because somebody wanted poor children taught the piano. Why they should not be taught the letter F on the piano as much as in the spelling-book I never could understand. But we might lawfully conduct an inquiry into exactly how much good is actually done by their learning either one or the other. Suppose that literally the only result of teaching a child the piano were that he went on hammering one note with one finger, for hours at a time, not only without any notion of a tune, but without any notion that one note is supposed to follow another. We should not complain of his having learnt to play, but of his not having learnt to play. We should recognise that a piano is in itself an ingenious and harmonious structure; but we should still think that a piano without a piano-player was something of a white elephant; and none the less for having, like any other white elephant, a magnificent display of ivory. Now that sort of result, in relation to the piano, would be something like the ultimate result in relation to the spelling-book. A spelling-book is not really intended to teach people to spell, but rather ultimately to read, and even to write. That is, we do not want to dwell on one word, any more than one note; we want people to string words together in a sequence like notes in a tune. And we want them ultimately to string sentences together, not exactly as they are in a sentence in an exercise, but as they ought to be in a serious sequence of ideas. As we want a person to play for pleasure, we want him to think for pleasure. And it is hard to believe that anyone can go on tapping one note or repeating one catchword for pleasure.

What is the matter with the curious cultural atmosphere around us is that it abounds not in trains of thought, but in tags of language. Vast numbers know that a certain phrase should be used about a certain subject; but it never occurs to them even to wonder how it would apply to some other subject. There is such-and-such a set piece of argument against Pianos for the People, and such-and-such a set piece for Pianos for the People, or whatever the question may be. But it is rare to find any individual, on any side, guilty of the intellectual restlessness of asking himself whether the argument about Pianos for the People would also apply to Pianolas for the People, or wherein lies the difference of principle between pianos and bagpipes and guitars. To ask what an argument depends on; to consider where it leads; to speculate on whether there are other cases to which it applies—all this seems to be an unknown world to many who use the words of the debate

glibly enough. The point is that they only use those words in connection with that debate. They deal in formulas like those provided by the old debating club text-books, with "A Hundred Points For and Against Home Rule."

Here is a phrase, for instance, which I heard the other day from a very agreeable and intelligent person, and which we have all heard hundreds of times from hundreds of such persons. A young mother remarked to me, "I don't want to teach my child any religion. I don't want to influence him; I want him to choose for himself when he grows up." That is a very ordinary example of a current argument, which is frequently repeated and yet never really applied. Of course the mother was always

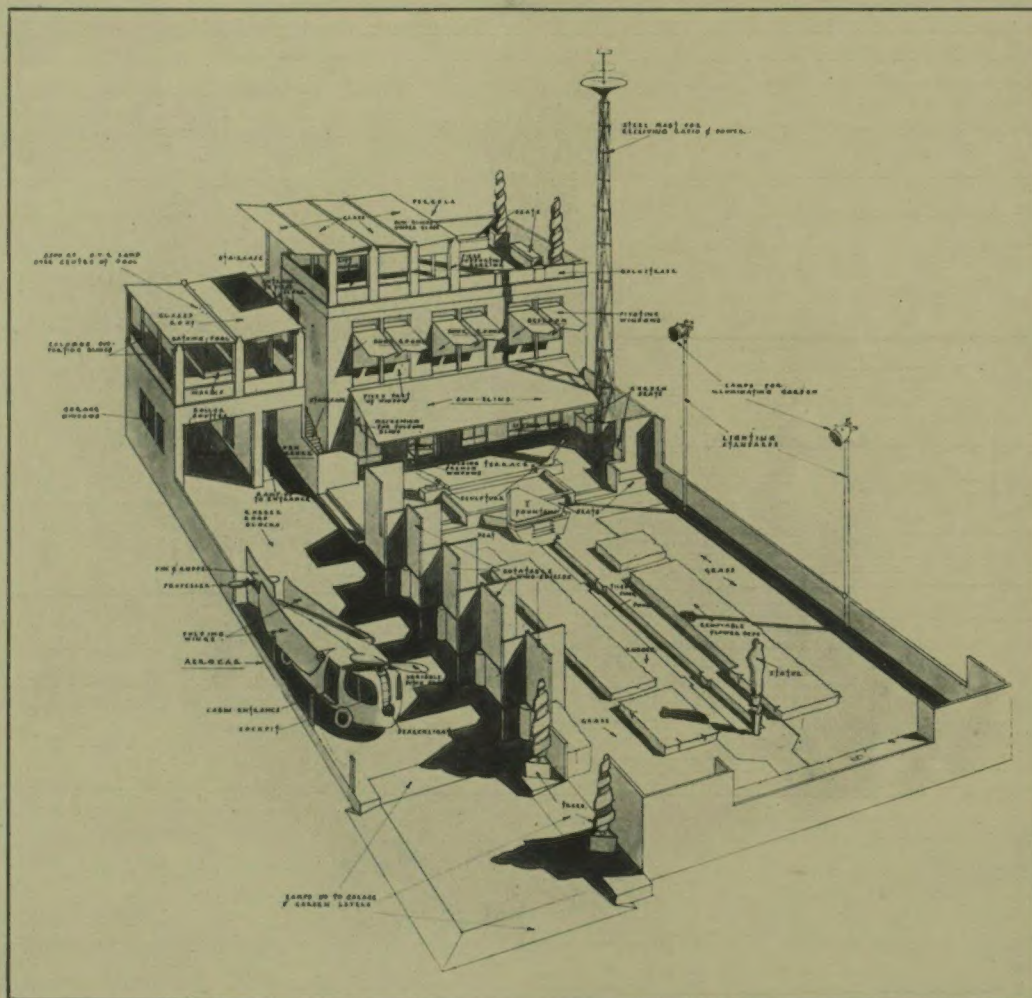
so as if she had chosen the sect of the Mennonites or the theology of the Mormons.

It is entirely obvious, to anybody who will think for two minutes, that this responsibility for determining childhood belongs inevitably to the relation of child and adult, quite apart from the relations of religion and irreligion. But the people who repeat these fragments of phraseology do not think for two minutes. They do not make any attempt to connect such a phraseology with a philosophy. They have heard that argument applied to religion, and they never think of applying it to anything else except religion. They never think of taking those ten or twelve words out of their conventional context, and seeing whether they apply to any other context.

They have heard that there are people who refuse to train children even in their own religion. There might just as well be people who refuse to train children in their own civilisation. If the child, when he has grown up, may prefer another creed, it is equally true that he may prefer another culture. He may be annoyed at having been brought up as a Swedenborgian; he may passionately regret that he was not brought up as a Sandemanian. But so he may regret that he was brought up as an English gentleman and not as a wild Arab of the desert. He may, as (with the assistance of a sound geographical education) he surveys the world from China to Peru, feel envious of the dignity of the code of Confucius or weep over the ruins of the great Aztec civilisation. But somebody has obviously got to bring him up as something, and it is perhaps the heaviest responsibility of all to bring him up as nothing.

I could give many other examples of this fragmentary sort of argument, which everybody quotes and nobody develops. It is making, for instance, the wildest confusion in the discussions about decorum and the dignity of the body. Any number of people are content to say that the human body is beautiful, though that argument would lead to a conclusion which they themselves would regard as rank lunacy. The true answer of philosophy and theology is that there is nothing the matter with the human body; the trouble is with the human soul. But I am not so much talking about

the true answer as about the absence of any answer. The point is that these people ask a question which they themselves are not prepared to answer, even along the lines which they themselves suggest. They only see the question as applied to some particular silly discussion, and they never make any attempt to deal with the question as a whole. They only repeat the tame controversial comment that is attached to that little local controversy. That is the thing which bears the same relation to thinking that hitting the same note on the piano a hundred and fifty times bears to playing in the style of Paderewski. We cannot all play like Paderewski or think like Plato, but we should be a great deal nearer to it if we could forget these little tags of talk from the daily papers and the debating clubs, and start afresh, thinking for ourselves.



A HOUSE OF THE FUTURE, WITH GARDEN, AEROCAR GARAGE, AND WIRELESS AND POWER MAST, BUILT FOR THE IDEAL HOME EXHIBITION: THE ARCHITECT'S PERSPECTIVE DRAWING.

A remarkable feature of the Ideal Home Exhibition, to be opened at Olympia on February 28, will be the "House of the Future," designed by Mr. R. A. Duncan, of Messrs. Percy Tubbs, Son, and Duncan. As the above drawing indicates, it embodies every sort of modern scientific contrivance and prospective invention, both as regards structure and internal furnishing, decoration, and accessories. The house is complete with garden, wireless and power mast, and garage for an aerocar. The garden, like the building itself, is fitted with new devices, such as wind-shields, illuminating lamps, removable flower-beds, and paths of coloured rubber. The wonderful arrangements in the interior of the house are illustrated elsewhere in this number on a double-page.

influencing the child. Of course the mother might just as well have said: "I hope he will choose his own friends when he grows up, so I won't introduce him to any aunts or uncles." The grown-up person cannot in any case escape from the responsibility of influencing the child, not even if she accepts the enormous responsibility of not influencing the child. The mother can bring up the child without choosing a religion for him, but not without choosing an environment for him. If she chooses to leave out the religion, she is choosing the environment—and an infernally dismal, unnatural environment too. The mother can bring up the child alone on a solitary island in the middle of a large lake, lest the child should be influenced by superstitions and social traditions. But the mother is choosing the island and the lake and the loneliness, and is just as responsible for doing

ONE OF ONLY TWO INTACT HEADS FROM THE PARTHENON ACQUIRED BY THE LOUVRE: RELICS OF THE EXPLOSION.

ARTICLE BY E. J. FORSDYKE.



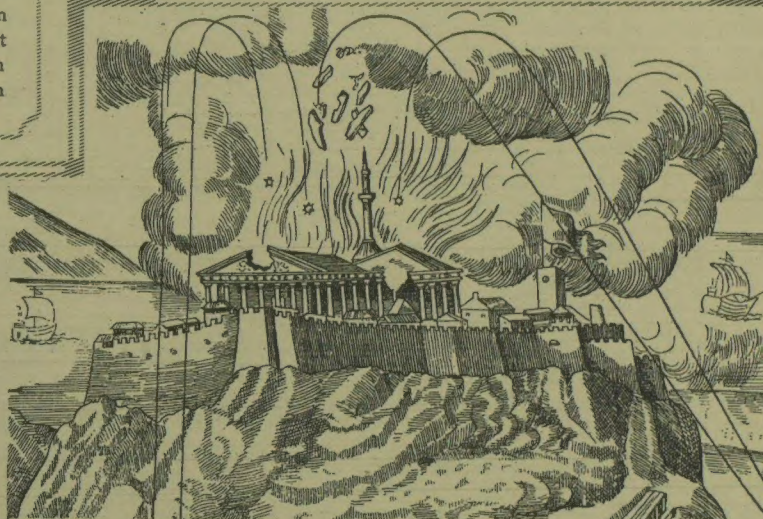
WITH THE ONLY OTHER INTACT HEAD FROM THE PARTHENON: THE SO-CALLED "THESEUS," MORE PROBABLY DIONYSOS, PRESENT AT ATHENA'S BIRTH (FROM THE HEAD OF ZEUS)—ONE OF THE ELGIN MARBLES

"MANY stray heads," writes Mr. E. J. Forsdyke, "have been assigned to the pediment groups of the Parthenon, but only one is generally allowed the honours of that most noble rank, the Laborde Head, which has lately been acquired by the Museum of the Louvre. And only one figure in the groups has kept its head, the so-called 'Theseus' (probably Dionysos), now in the British Museum. This is badly weathered and broken, and so is the Laborde, in which the whole of the nose and the middle of the lips and chin are modern restorations. The head gets its name from the French scholar, Léon Comte de Laborde, who bought it in Venice from the collection of David Weber, a German sculptor, in 1840. Weber had recognised it as a fifth-century Greek work, and found that its style and scale agree with those of the Parthenon sculptures. He saved it from an Italian mason, who was on the point of breaking it up for mosaic cubes. The mason

[Continued below.]



POSSIBLY ATHENA'S CHARIOTEER, OR A GODDESS: THE "LABORDE" HEAD—A CAST (FROM THE ORIGINAL JUST ACQUIRED BY THE LOUVRE) PRESENTED TO THE BRITISH MUSEUM BY COUNT LÉON DE LABORDE.



THE WRECK OF THE GREATEST SCULPTURES OF ANTIQUITY: THE EXPLOSION CAUSED BY THE VENETIAN BOMBARDMENT OF THE PARTHENON, SEPT. 26, 1687—A CONTEMPORARY DRAWING.



ONE OF MANY HEADLESS PARTHENON FIGURES (TO ONE OF WHICH THE LABORDE HEAD MIGHT BELONG): A GODDESS "STARTLED BY THE BIRTH OF ATHENA"—THE "IRIS" OF THE ELGIN MARBLES.



DOES THE LABORDE HEAD BELONG TO ONE OF THESE? ANOTHER GROUP OF HEADLESS GODDESSES AMONG THE FAMOUS SCULPTURES FROM THE PARTHENON KNOWN AS THE ELGIN MARBLES: THE THREE FATES.

[Continued.]

had got it from the cellar of a house that was being pulled down, and its discovery there confirmed its attribution to the Parthenon in a very curious way. The house was once occupied by Felice San Gallo, secretary of Francesco Morosini, the Venetian commander who captured Athens in 1687. Morosini bombarded the Acropolis and blew up the Parthenon, in which the Turks had stored gunpowder. The explosion did immense damage to the structure, and Morosini improved upon it by trying to take down the central group of the West Pediment, which was dropped and smashed. It is known that some of Morosini's officers carried off bits of sculpture as souvenirs. There must have been plenty lying about. A

Danish captain took two heads from a metope, which are now in Copenhagen. Some German soldiers chose inscribed stones. A beautiful fragment of the frieze was found in an Essex rock-garden in 1902, and there are doubtless other pieces in England. San Gallo very likely took this large head home with him. It may have come from the central group which Morosini destroyed; if so, it is the head of Athena's charioteer, and its body is lost. But there are many headless goddesses among the surviving figures, like the placid group of the Three Fates, or the lady startled by the birth of Athena. Weber clung to his precious find as long as he could, but in his imbecile old age it was sold for him by his family."

From the 'Skridfinnar' to the Modern Ski-er.

BEING AN APPRECIATION OF
"A HISTORY OF SKI-ING": By ARNOLD LUNN.*

(PUBLISHED BY THE OXFORD UNIVERSITY PRESS.)

IN his modest Introduction to this his book on what he has no qualms in dubbing "the finest of all conceivable sports," Mr. Arnold Lunn, pioneer and enthusiast of enthusiasts, writes: "At least I have the consolation of knowing that once the results of my researches find their way into print, they are on record for all time."



SKI-ING IN INDIA: ABOVE RASHMIN, NEAR PARACHINAR, ON THE AFGHAN BORDER.

Nobody may read them to-day, but in a century or so, when the origins of British ski-ing are wrapped in mystery, the historian of the future may be glad to use the material which has been here so laboriously gathered together. Perhaps that unborn historian will hesitate to reveal his sources and will attempt to claim the credit for my labours by the simple expedient of copying my references without quoting my book. But I trust that he may be sufficiently magnanimous to immortalise me in a footnote. And in my dreams I read that footnote and feel very proud—

"Throughout this chapter I have made use of a scarce book published in the early decades of the last century. This work, 'A History of Ski-ing,' by Arnold Lunn, does not appear to have been widely read at the time. It is not without a certain merit, though written in a pedantic style and abounding in misprints. Its quaint, archaic English (early twentieth century) compensates for a certain tediousness of diction. My own copy is apparently a remaindered copy, and was sold for six Georgian pence, the equivalent of five millings of modern money."

There, and there only, it may be judged that our author is a false prophet! None of the faults cited by his imaginary successor is evident; and most decidedly no individual, no library, having become possessed of the history, will be foolish or ungrateful enough to let it get into the sixpenny box! Shelf-room is assured it, and much thumbing; as to the publisher, he is likely to have nothing to remainder.

Frankly, not being a winter-sports expert, I had expected to find the book over-technical for the layman curious enough to read it, however fascinating it might be to the ski-er. I was wrong. It is as enthralling to those innocent of the Alps, save as "sights," as it must be to those to whom the snow-capped heights and the white wastes are the most familiar and tantalising of friends.

Further: it is thorough to admiration. The early history of ski-ing, the introduction of ski-ing into Central Europe, mountaineering on foot and on ski, most properly have place. Then comes that Part IV. which is the most vital of the sections; for Mr. Lunn confesses: "One writes best about the things in which one is most interested. I make no apologies for devoting a disproportionate amount of space to British ski-ing in general and to the Kandahar Ski Club in particular. I have spared no pains to record the principal facts and the history of European ski-ing, but I feel that the historian of a hundred years hence will forgive me for writing at even greater length about those matters of which I write with first-hand authority."

To begin at the beginnings. "The earliest mention of ski-ing on record," notes Mr. Lunn, acknowledging the researches of Messrs. E. C. Richardson and Crichton Somerville, "occurs in Procopius (526-559 A.D.) who mentions a race of Skridfinnar—that is, gliding Finns—apparently in contrast to other Finns who did not glide. He does not mention details as to the nature of the gliding instruments, but that they were ski of some kind is obvious. It is probable, however, that ski were in use for centuries before Procopius wrote, and it is certain that long before ski were invented some form of patten or snow-shoe was in regular use. Pattens have been

employed from time immemorial not only on snow, but for crossing mud, sand, lava, etc. They are mentioned by Xenophon, who tells us that they were worn by the horses of the Armenians, as in Scandinavia to the present day."

Of the Skridfinnar, let it be added, Count C. G. D. Hamilton, dealing with ski-ing in Sweden, writes: "Ski-ing in Sweden is older than history. Authors in the middle of the sixth century describe a people, living in the far north, called Skridfinnar, that is, the speedily sliding hunting people, the Lapps. Northern poets of the ninth century refer to ships as 'the ski of the sea.'"

Another point: "It is worth remarking that ski were in use in Great Britain long before they ever appeared in Switzerland. 'W. T.,' writing in *T.P.'s Weekly* in February, 1904, states that forty years ago, he went to school on 'skees' which were made of beech wood of five feet in length, and that it was by no means uncommon in those days for the Weardale miners to go to and from their work on 'skees,' 'it being a fine thing to see thirty or forty men gliding down the steep slopes from the mines at a speed equal to that of a railway train.' The writer also adds

that 'Skee-jumping' was a favourite pastime among youths, and that he believes this sport was a very old one from the fact that he knew boys of his own age who had come into possession of 'skees' once owned by their grandfathers."

But enough of the remote past. Let us turn to the present and the recent past. There we have Mr. Lunn at his most experienced best:

"memory tapping," recording, suggesting, explaining provoking—and always exciting emulation. Not a phase is left untouched—or unadorned. Such heading as "The Battle of the Bindings," "The Holy War Against the Big Stick," tell their own tale. Such titles as "The Ski Club of Great Britain" (whose pre-war days' members could receive Snow Report telegrams announcing falls in Scotland and the north of England), "The British Ski Tests," "British Ski-racing," "British Ski-jumping," "The Kandahar Ski Club," "A Defence of the Lilienfeld System," and "The Arlberg School," do not convey the joys that are in them. Such chapters as "Mountaineering on Foot and on Ski," "The Evolution of the Slalom," and "Racing Innovations" attract the attention immediately, and never let it flag. And in the last connection it must be noticed with what cunning contests that may seem freakish are contrived to improve the craft of the ski-er—by forcing him, in the Slalom, to use turns he might otherwise neglect; by teaching him, through the medium of the Roped Race, that it is not as difficult as it seems to be roped when mountaineering on skis; by compelling him to use reasonable care, as he must in No-fall Races, in which a fall disqualifies the culprit; by giving him confidence over rough surfaces such as he will gain by entering for the Bedford Russell Trophy. Concerning this last, a word or two. In 1926, Mr. Bedford Russell wrote to the "Year Book" of the Ski Club of Great Britain, saying: "The Swiss



SKI-ING SLOPES IN INDIA: ON THE SAFED KOH, PARACHINAR.

seems to expect, and to allow for, every irregularity of surface which occurs—he seems even to welcome such obstacles as bumps, low fences, bushes, etc.—whereas the Englishman does his best to steer between the obstacles. The Swiss spend much of their time on ski in the air, and (with the exception of ski-jumping proper) this is in a very large measure due to the use of the stick. When we come to a little stream, it does not seem to occur to us that there is any way past it except by a bridge, whereas those of us who have seen films such as 'He and Ski,' will recall that in that long-drawn-out chase, the runners, on coming to a small stream, plunge their sticks into the snow and vault lightly over to the other bank. A similar method is employed by the Swiss runners on meeting fences, or in dealing with such an obstacle as a six-foot drop on to a sunken road. In passing over a snow-covered bush, a method of projecting oneself into the air by the use of both sticks is employed; the runner seems to remain poised in the air for an appreciable time with his legs bent right up under him while he chooses the best spot upon which to land." Out of that came the Bedford Russell Challenge Trophy—of much value to contestants and mirth-provoking for spectators!

Mr. Russell wrote of it last year: "The competition opened with 'Skating' on hard snow, a feature intended to encourage runners to feel at home upon one ski. . . . Next came stick-riding. . . . Section III. was a timed race from the top of the Blumenthal to the top of Martha's Meadow, and it included, in addition to a jump-into-the-slope-from-a-traverse by way of a start, and a stop-jump to finish with, several *Geländesprung* and a *Dauerlauf* of about 100 yards. For those unversed in 'goating' patter, it should be explained that the term *Geländesprung* may be reasonably applied to any form of cavorting in which the runner purposely leaves the ground as he surmounts some small hillock." Then followed a downhill run during which were faced a low fence, a five-foot jump down, a jump round with two sticks, a four-foot trench, a fallen tree, and a hump-jump. What the competitors did not learn, the onlookers did!

One other quotation—of encouragement, and, just possibly, to discount the warnings of the fearsome photographs! "Jumping is a supreme test of nerve. Nothing looks more sensational than a big jump. None the less, Mackintosh, who has jumped his forty metres, assures me that he has lost all sense of fear on the jumping hill. 'Jumping is a trick; once you have mastered the trick, jumping loses its terrors.' Yet, and yet: "Ski-jumping is not particularly dangerous. . . . The contrast, however, between the actual danger, which is very slight, and the appearance of danger, which is overwhelming, is the real difficulty in jumping. When the jumper approaches the take-off, he can see nothing but a diabolical, thin hair-line stretched across space against the valley. The ground on which he hopes to alight is invisible. . . . He feels as if he were launching himself over an abyss. The world below only breaks upon his view in its full horror as he reaches the edge of the take-off. As he climbs up to the starting-point, he may reassure himself with the statistics of jumping accidents, but the moment he starts to point his ski downhill his emotion threatens to get the better of his intellect."

There I must leave Mr. Lunn to the legion of readers who will be his, regretting that it has been possible merely to indicate the scope and the excellence of his work, a book that covers all the intricacies of running, touring, mountaineering, racing, and jumping on ski; treats upon the rival techniques; tells of the "great names"; comments, criticises, and advises. No; the destination of "A History of Ski-ing" is not the Sixpenny Box!—E. H. G.



THE AFGHAN BORDER AS A WINTER-SPORTS CENTRE! A SKATING RINK AND HUTS AT RASHMIN CAMP, PARACHINAR.

Ski-ing is in its infancy in India, but, thanks to the initiative of certain members of the Ski Club of Great Britain residing in the Empire, a Ski Club of India was formed a while ago. Lack of snow is not a difficulty: the chief trouble is in the absence of hotels where the snow lies. To remedy this, the Ski Club of India determined to build shelter huts, making them simple at first and elaborating them as time went on. The two most promising centres are Gulmarg, Kashmir, and Rashmin, near Parachinar, on the Afghan border—

* "A History of Ski-ing." By Arnold Lunn, Vice-President of the Ski Club of Great Britain; Past President of the Alpine Ski Club; Honorary Member of the Oxford University Mountaineering Club, the Groupe de Haute Montagne du Club Alpin Français, the Oxford University Ski Club, the Groupe de Skieurs de Montagne du Club Alpin Français, the Schweizerische Akademische Ski Club, and the British Ski Jumping Club. (Oxford University Press. London: Humphrey Milford, 16s. net.)

"THE FINEST OF ALL CONCEIVABLE SPORTS": THE ART OF SKI-ING.



A JUMP TURN OFF A CORNICE: REMARKABLE PHOTOGRAPHS OF A SKI-ER IN ACTION.

Running, racing, mountaineering, and jumping on ski are sports growing in popularity yearly, and at the same time, of course, skill in the use of ski is increasing. This is notably so in the case of British ski-ers, who are making the most of their opportunities. In this connection, it is interesting to remark, as is noted in our page review of Mr. Arnold Lunn's "History of Ski-ing," that, curiously enough, ski-ing, which has been practised in Scandinavia from time immemorial, was known in

England before ski ever appeared in Switzerland! In proof of this, a writer in February 1904 said that some forty years before he used to go to school on five-feet long "skees," made of beechwood, and that it was apparently common for the Weardale miners to go to and from their work on "skees." Ski-jumping was also in evidence. It is quite probable, also, that ski were known in Devonshire some 300 years ago; and there is a mention of them in "Lorna Doone."



THE WORLD OF SCIENCE.



FEATHER-BRAINED FOWLS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

SOME time ago, when on a week-end visit, I came across some Polish fowls wandering about in my host's paddock. I was delighted at this discovery, for I had imagined that this breed had become extinct—and here they were very much alive. So I begged the head of the first bird killed for the table. It has just come to me, and I venture to believe that some account of it would be welcome here. The chief peculiarity of this breed, which is of some antiquity, is the enormous tuft of feathers which spreads out from the top of the head to form a feathery cascade concealing the eyes (Fig. 3). A closer examination of these weird-looking birds reveals yet another curious feature, and this is the comb, which takes the form of two pairs of fleshy lobes placed transversely across the forehead, embracing a low median lobe answering to the more familiar vertical comb with its serrated upper edge. But of this more presently.

Darwin, sixty years ago, in his "Plants and Animals under Domestication," was the first to draw the attention of naturalists to this strange feather-ornament, pointing out that it was always associated with a curiously malformed skull. He gave a most excellent figure of this, and placed with it, for comparison, the skull of a wild jungle-fowl, the ancestor of our domesticated breeds. These two figures, shown in section, are reproduced in Fig. 1. In the lower figure, it will be noticed, the upper part of the brain-cavity forms an elongated chamber with a solid roof. In the skull of the Polish fowl (upper figure) this portion of the cavity rises upwards to form a great circular chamber, with a perforated roof, so that only a thin membrane was interposed between the brain and the roots of the feathers.

How, or exactly when, this remarkable state of affairs came about we do not know; but we shall be



FIG. 2. WITH EXTREMELY SMALL FACE-WATTLES: THE SAME HEAD OF A POLISH FOWL (AS IN FIG. 3) SEEN FROM THE SIDE.

The face-wattles of the Polish fowl are extremely small, though in one breed they are very large. This breed, however, has no comb.

safe in concluding that the growth of the great crest of feathers followed and was set up by the perforation of the skull-wall. And this because we find a similar connection between the contact of nervous tissue and the outer covering of the skin in man, in the case of the pathological condition known as "Spina bifida." Here, by failure of the bony arches of the vertebrae which form the protective covering of the spinal cord, the nervous tissue of that cord lies immediately under the skin, and, as a consequence, a voluminous tuft of hair grows over this weakened spot, which nearly always occurs near the end of the spine. The precise relationship between this exuberant

growth of feathers or hair in partial contact with the substance of the brain or the spinal cord is at present unknown. But the two phenomena are undoubtedly closely related.

It would seem, however, that the source of disturbance setting up these external peculiarities is to be traced to some derangement of the nervous tissue, either of the brain or spinal cord. And this because the size of the crest increases as the size of the

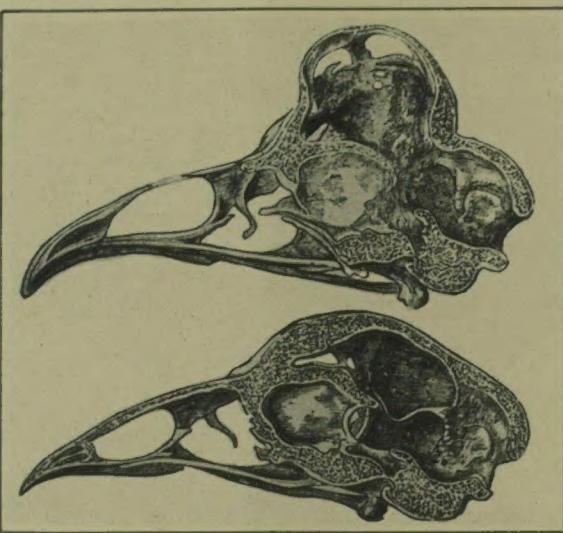


FIG. 1. THE MALFORMATION OF SKULL IN THE POLISH FOWL (UPPER FIGURE) CAUSING A HUGE TUFT (SEE FIG. 3) COMPARED WITH THE SKULL OF A WILD JUNGLE FOWL: DARWIN'S ILLUSTRATION.

The tuft of feathers (as in the Polish fowl) is always associated with a malformed skull, wherein the upper part of the brain-cavity is vastly increased in height and its roof is perforated. The normal size and shape of this cavity is shown in the lower figure, a section of a jungle-fowl's skull.

perforations of the bony tissues, because, as Darwin pointed out, in the black-boned silk-fowl there is but a small crest, and the skull beneath shows no more than a few minute orifices. In a Turkish breed of fowls known as Ghoondooks, the skull-roof was not only extensively perforated and bore a large crest, but the disintegration of the bone was further extended to the bones contributing to form the ridge of the beak.

This strange perforation of the skull in association with a crest is not confined, however, to the fowls. It occurs again in some breeds of domesticated ducks. In one case, beneath the tuft of feathers forming a crest there lay a mass of fleshy or fibrous tissue, and the bone of the skull-roof was here only slightly more globular than usual. Some breeds of domesticated geese have top-knots, or crests; and here, again, the skull-roof is perforated. So far as I can discover, the breeds of crested canaries which one used frequently to see show no derangement of the skull-roof, though the crest, or "top-knot," was so large as completely to hide the rest of the head. Sometimes, indeed, I believe the crest was so thick as to cause blindness by the continuous exclusion of light from the eyes. A similar blindness occurs in some breeds of pigs which have enormous ears falling completely over the eyes. Three such pigs I saw myself on a farm in Norfolk a year or two ago. They were all blind.

The history of the breed of Polish fowls can be traced, at any rate, as far back as the end of the eighteenth century, and in those days the crest seems to have been confined to the females—an inversion of the usual rule, wherein new characters appear first in the males and are later transmitted to the females. One naturally asks whether this strange distortion of the brain and skull as seen in the Polish fowl in any way affects the behaviour of the birds. The specimens I saw certainly seemed to be in no wise adversely affected, but very wide-awake, and disposed to stand on their rights in no unmistakable manner. At any rate, one of the hens while I was watching them took umbrage

at the presence of a cat in the paddock, and at once proceeded to chase her, and she did not cease her efforts till she had seen the offending trespasser safely off the premises! The persistence of the drive, which was made in a series of short rushes, was most amusing to watch. Nevertheless, some of these birds have been described as extraordinarily stupid, so much so that, if they stray even a few yards from their usual haunts, they are unable to find their way back.

Although the Polish fowl is commonly described as lacking a comb, this is true only of some breeds; usually the comb, as I have already remarked, is reduced to a pair of fleshy, wing-like plates placed transversely across the forehead. In this they recall that strange breed, the Creve-cœur, wherein the comb projected backward in the form of two long horns embracing a double and serrated median crest between them. Behind this rose a top-knot recalling that of the Polish fowl, but of smaller size.

Sixty years ago there were several distinct breeds of Polish fowl, differing much in the coloration of the plumage as well as in the comb, though this was of the same type in all. But the face-wattles, especially the pendent lobes hanging from the base of the beak, showed marked differences. In the "White-crested Black Polish" those of the males have these appendages of great size, but no comb at all. In the Silver Polish the face-wattles were absent, a huge globular tuft of feathers taking their place.

It would almost seem that the "rose-comb" and the "pea-comb" of modern breeds of fowls were derived from combs of the La Fleche and Polish types, that of the Houdan showing an intermediate stage. It would be interesting, therefore, to know whether birds of the rose and pea comb types ever throw "sports" with a "top-knot"; if they do, my supposition would be confirmed.



FIG. 3. CROWNED BY A HUGE TUFT OF FEATHERS DUE TO MALFORMATION OF SKULL (SEE FIG. 1), A CONDITION AKIN TO SPINA BIFIDA IN MAN: THE HEAD OF A POLISH FOWL.

The comb of the Polish fowl takes the form of small outstanding lateral "wings" embracing a low median crest, the area usually occupied by the crest being given up to an enormous tuft of feathers. The condition of *spina bifida* in man is described in the accompanying article.

PLANET LANDSCAPES BY AN ASTRONOMER.—IV. JUPITER AND SATURN.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS," BY SCRIVEN BOLTON, F.R.A.S. (COPYRIGHTED.)



CASCADES AND MOUNTAINS OF VISCID LAVA: THE PROBABLE TUMULTUOUS SURFACES OF JUPITER AND SATURN.

"The two giant planets of the Solar System, Jupiter and Saturn," writes Mr. Scriven Bolton, "are 1309 and 740 times larger than the earth respectively, and are probably composed of the same chemical elements as those of our globe. By reason of their enormous sizes, however, they are cooling down at a relatively slower rate, and are still in a liquid condition. The red light which gleams through their clouds probably denotes a slender chilled crust resting upon an incandescent interior, and formed of viscid red-hot lava. Indeed, the surface is in part, perhaps, composed of boiling liquid, or basic lavas in a state of complete fusion. The less fusible acid lavas are probably reduced to a mobile condition, becoming folded and crumpled by the great moving

masses, and forming volcanic cones. It may be assumed that volcanic action has been the essential preliminary to the acquisition of the marvellous gaseous envelopes by which these two planets are enshrouded. Their clouds are self-raised, while those of the earth are merely sun-raised. The prodigious columns of vapour impelled upward from every part of their surfaces calls to mind the terrestrial volcanic activity of prehistoric times. The extraordinary mobility of the gaseous materials gives rise to phenomena beside which the volcanic outbursts on our globe are utterly insignificant. These two planets are passing through the era of maximum vulcanicity. Millions of years must elapse before they may be deemed fitted to support life."

BOOKS OF THE DAY.

THE other day I read somewhere a remark that the whole truth about the Great War will not be known for a hundred years; but I should have thought that, if it is a matter of living susceptibilities, probably half that time will suffice to reveal most of the secrets. In fifty years there will be few of the combatants left, and still fewer of those concerned in the inception of the war. When Lord Haig's private war diary, deposited in the British Museum in 1920, comes to be opened in 1940, twelve years hence, the story of the fighting on the British part of the Western Front should be tolerably complete, whatever may remain to be disclosed concerning political affairs and administrative mysteries.

One important phase of the War is described in "THE PALESTINE CAMPAIGNS." By Colonel A. P. Wavell, C.M.G., M.C. With Maps (Constable; 12s. 6d.), an addition to the series called "Campaigns and their Lessons," edited by Major-General Sir Charles Callwell. Colonel Wavell's work is the most interesting war book of military origin that I have come across, and will appeal no less strongly to the general reader than to the professional soldier. As a narrative of stirring events it is at once vivid and concise, while the explanations of strategy and tactics are admirably clear. The wider lessons to be drawn from Lord Allenby's brilliant campaign, such as the importance of mobility and training, the need for mastery of the air as an element in surprise, and the relative capacities of cavalry and mechanised forces, should be of great value to the military student. There are, of course, many allusions to Colonel Lawrence and his marshalling of the Arab "revolt in the desert," to Turco-German schemes and dissensions, and to the British Government's war policy in relation to the Near East. Thus we hear of Mr. Lloyd George (then Prime Minister) asking Lord Allenby for "Jerusalem as a Christmas present to the British nation."

Doubtless the book owes much of its attraction to the nature of the subject; to the rapidity of the action and the historic character of the country. Regarded as a "theatre" of war, Palestine was really dramatic, lacking the *longueurs* of the trenches; while the Biblical associations lent to every battle a halo of high romance, as when we read that street-fighting took place in Nazareth, the headquarters of the enemy Commander-in-Chief. On this aspect of his theme, Colonel Wavell touches briefly in a preliminary chapter and in some apt incidental quotations. "Certainly," he writes, "no commander ever gave more careful study to the history and topography of the theatre in which he was operating than did General Allenby. Two books he consulted almost daily, the Bible and George Adam Smith's 'Historical Geography of the Holy Land.'"

I turn now to a delightful autobiography by a distinguished veteran, whose fighting days—to his regret—were over before 1914, though he did good service during the war in other ways. The book in question is "EIGHTY YEARS." Soldiering, Politics, Games. By General Sir Neville Lyttelton, G.C.B., G.C.V.O. Illustrated (Hodder and Stoughton; 20s.). The author, who was born in 1845, is one of the eight famous brothers who included a Bishop, a Colonial Secretary, and a Headmaster of Eton. He takes us from his school days and early Army life in Canada and Ireland, through campaigning experiences in India, Egypt, and the Sudan, to the days of the South African War, towards the end of which he was for a time Commander-in-Chief. Later he held a like position in Ireland, and in 1912 succeeded Sir George White as Governor of the Royal Hospital, Chelsea. "In 1918 [he recalls] the Germans dropped a 500-lb. bomb on the Royal Hospital, wrecking the houses of two of our Captains of Invalids. It killed one of these; his wife, sister-in-law, and two small children. . . . My doors and windows were forced in and broken, and we were lucky to escape so cheaply."

General Lyttelton's memories are not all military, and of their anecdotal charm I will give two typical instances. The first incident occurred at Pretoria, when he was C-in-C. "One day Mr. Rudyard Kipling came to luncheon, as he said, really to make friends with my little girl. She was in quarantine for chicken-pox, and

I pointed her out to him sitting in the top of a small tree. He climbed up an adjacent tree and began to tell her stories, but it was a windy day, and the trees swayed backwards and forwards, so they dismounted and finished their conversation on *terra firma*."

The other incident happened in the Dublin "Zoo," during General Lyttelton's four years term as C-in-C. in Ireland (1909-12). "An Indian Forest officer told me he had come to see if a panther, which he had captured when three months old, and kept for some two years, would remember him—he had sent him over eighteen months before. I went with him and never saw a jollier sight. He went through the door quite fifteen or twenty yards from the panther's cage, but the recognition was instantaneous. The panther jumped up, with every manifestation of delight, purring like twenty cats, and would not let go of him when he put his hand into the cage to scratch its head, and I believe he had to cut off his sleeve to get away."

In a concluding retrospect of his career, General Lyttelton says: "The two periods of my life to which I look back with most satisfaction were my Captaincy of Evans' house (at Eton) in 1863-4, and the campaign in Natal in 1899-1900. . . . During my lifetime a new world has come into being. . . . The old Army has gone, after preparing the way for its successor. Still, I feel a humble pride as I remember that under my command, or beside me, in earlier years served such great men as Haig, French, Robertson, Henry Wilson, Plumer, Allenby,

Imperial family, for

he knew personally the Emperor Francis Joseph and the victims of both the two Hapsburg tragedies—at Meyerling and Serajevo—and gives a new version of the Crown Prince Rudolph's suicide, from authentic sources. When last he saw the Archduke Franz Ferdinand, only a few months before the crime that precipitated the war, he found him changed from an Anglophobe to an ardent Anglophil, and "completely altered for the better" by the influence of his wife. Very interesting, too, are Sir Douglas Dawson's recollections of the ex-Kaiser, especially of his speech at the Guildhall in 1907, when he claimed to have always sought peace. Sir Douglas, who was seated immediately opposite him, says: "I was startled by the angry tone and steely glint of the eyes which accompanied the words."

Much material for comparison on the ex-Emperor's character, and life in pre-war Germany, occurs in the memoirs of another diplomat—this time a civilian—namely, "REMINISCENCES": Autobiographical and Diplomatic, of Sir Vincent Corbett, K.C.V.O., late a Minister in H.M. Diplomatic Service. With Portrait Frontispiece (Hodder and Stoughton; 20s.). This volume covers the first twenty years of the author's career, during which, at various times, he was attached to the Embassies in Berlin, the Hague, Rome, Constantinople, Copenhagen, and Athens. While at Athens he met the late King Alexander of Serbia, with whom Sir

Douglas Dawson also had an interview at Belgrade, in the very rooms where the King and his Consort were afterwards assassinated. Sir Vincent Corbett mentions that his later experiences will form the subject of another book, and all who read this first one will look forward to it with eager anticipation.

Of the ex-German Emperor (the word "Kaiser," we learn, is "a colloquial vulgarism") Sir Vincent gives a penetrating character-sketch, pointing out that he was "essentially an actor." As to the war, though his attitude naturally contributed to its outbreak, "all evidence would seem to show that he never really desired it, and even—when too late—attempted to avoid it." Again: "He no doubt had a dynastic reverence for Queen Victoria, and a great liking for England as a pleasant place for temporary residence, but he detested the constitutional system, and was extremely jealous of her political influence and her commercial success. . . . To say that the Emperor's 'great idea' was an alliance with England was all nonsense. . . . He had, not once, but twice or thrice, the opportunity of coming to an agreement with England, and each time he rejected the offer."

These quotations hardly represent the really entertaining character of Sir Vincent Corbett's book, which is full of lively *personalia* and picturesque descriptions of travel, as to Rio in 1883, in the days of the last Brazilian Emperor,

Pedro II., and later to all parts of Greece, including the site of Troy, where the author found that on two points "old Homer was right" and his classical master at school had been wrong. Very interesting, too, are the chapters on Turkey in the time of Abdul Hamid, the personalities of the Greek royal family, and the Græco-Turkish War of 1897. In the previous year Sir Vincent had witnessed, in Athens, the first revival of the Olympic Games, a subject now once more verging on the topical. "The success of the Games [at Athens] had a regrettable reaction on the public mentality" for "a fresh insurrection in Crete prompted the late Committee of the Games to form themselves into a secret society," which promoted the disastrous war with Turkey.

In the near future I hope to deal with another notable biography, "LEAVES FROM MY LIFE." By Sir Herbert Barker, the famous manipulative surgeon (Hutchinson; 21s.), which contains the tragic story of the late Dr. Axham; and with three important volumes of memoirs—"THE LIFE AND LETTERS OF ADMIRAL CORNWALLIS." By G. Cornwallis-West. With a Foreword by Lord Beatty (Holden; 30s.); "SUNDRY GREAT GENTLEMEN": Some Essays in Historical Biography. By Marjorie Bowen (Lane; 15s.); and "GREAT QUEENS": Famous Women Rulers of the East. By Lady Glover (Hutchinson; 16s.). From a preliminary inspection I may add that all these books promise an abundance of good reading. C. E. B.



AN EARLIER "MACBETH" IN MODERN DRESS: GARRICK AND MRS. PRITCHARD AS MACBETH AND LADY MACBETH.

Sir Barry Jackson's production of "Macbeth" in modern dress has recalled memories of this picture by Zoffany, which shows Garrick and Mrs. Pritchard in Act I, Scene 2 of the tragedy. In this connection, we may quote again an extract from the recently published "Robes of Thespis": "For the part of Hamlet, Garrick wore a black Court suit and wig of the period. . . . As Macbeth he wore the uniform of an officer of the Guards. . . . As Richard II. he wore a costume more or less of James the First's time, with a furred surtout."

Murray, Milne, Gough, Rawlinson, and Byng. I salute them!"

Another book of military reminiscences deserving honourable mention in literary despatches is "A SOLDIER DIPLOMAT." By Brigadier-General Sir Douglas Dawson, G.C.V.O., K.C.B. With Portraits and Illustrations (Murray; 18s.). Eton forms a link with General Lyttelton's book, for, though Sir Douglas was there some years later, he was a contemporary and friend of Alfred Lyttelton, afterwards Colonial Secretary. Both books contain many amusing *horæ Etonianæ*, while Sir Douglas recalls a school rebellion that included a free fight between masters and boys. Years afterwards this episode had a sequel (at the battle of Gubat in 1885, during the Gordon Relief Expedition) that has a special interest for this paper and its readers. In his years of active service in Egypt Sir Douglas fought at Tel-el-Kebir and Abou-Klea, where he saw Colonel Burnaby charge out alone to his death among the Dervish hordes. Subsequently his own career developed on the diplomatic side, and he was Military Attaché successively at several capitals—Vienna, Belgrade, Paris, Brussels, and Bern; British Military Representative at the Hague Peace Conference of 1899; and afterwards Comptroller in the Lord Chamberlain's Department.

Such experiences naturally brought him into touch with a multitude of important people and events. Among his most interesting recollections are those of the Austrian

A "JAZZ" OPERA THAT CAUSED RIOTS IN VIENNA: "JOHNNY STRIKES UP."



"REMINISCENT OF A DRURY LANE MELODRAMA": A WONDERFULLY STAGED RAILWAY STATION SCENE, WHERE THE WRONG MAN (PURSUING JOHNNY) IS ARRESTED.



THE OPENING SCENE OF "JOHNNY SPIELT AUF" ("JOHNNY STRIKES UP") BY ERNST KRENEK, A YOUNG ULTRA-MODERN COMPOSER: A MOUNTAIN PATH NEAR A GLACIER.



ULTRA-MODERNISM IN THE STAGING OF OPERA: A STRANGE SCENE IN "JOHNNY STRIKES UP," WITH AN ILLUMINATED GLOBE AND ELECTRIC-LIGHT ADVERTISEMENTS.



A FAMOUS SINGER HEARD TO GREAT ADVANTAGE IN "JOHNNY STRIKES UP": FRAU ELISABETH SCHUMANN LOOKS CHARMING AS YVONNE, A CHAMBERMAID.



THE "HERO" OF "JOHNNY STRIKES UP": HERR ALFRED JERGER, THE FINE BASS OF THE VIENNA STATE OPERA, AS JOHNNY THE NEGRO (SEATED IN CENTRE) WITH HIS TROUPE.

Something like a rebellion was caused recently in Vienna by the production, at the State Opera House, of the "jazz" opera, "Johnny Spielt Auf" ("Johnny Strikes Up"), by an ultra-modern young composer, Ernst Krenek. The opera had a popular triumph, but musical opinion was sharply divided, some critics hailing it as a work of genius, and others denouncing its performance in the Opera House as "sacrilege." Herr Schalk, the musical and administrative director of the Opera, described "jazz" as "a relapse into barbarity"; while Dr. Schneiderhan, the director-general of the State theatres, was reported to have said that opera must take into account the tastes of the majority and box-office returns. More than once a crowd of some hundreds of Nationalist students gathered to protest against the performance, and had to be dispersed by the police. The demonstrators, it was said, appeared to think that Jews had influenced the acceptance of the work, and comprised most of the audience. The composer, however, is a German Bohemian and a Christian. "Johnny" was first produced at Leipzig early last year, and had a great success throughout Germany. It had been performed at some sixty different theatres before the Vienna production. The "hero" is a negro jazz musician, and he swaggers through the opera love-making, stealing, and escaping pursuit, until, in his final apotheosis, he fiddles on top of the world to a vast stage crowded with tiny jazzing figures. The station scene is described as "wonderfully staged, and reminiscent of a Drury Lane melodrama." The setting contains elements of cinema and revue.

The World of the Kinema.

By MICHAEL ORME.

"SHOOTING STARS," AT THE PLAZA.

MR. ANTHONY ASQUITH'S much-heralded film, "Shooting Stars," has come and has conquered. It has qualities which cannot fail to stir the imagination of the public: a well-constructed story and a coherent, logical scenario. And it has the inestimable advantage of a director who has



MR. ANTHONY ASQUITH'S FILM DRAMA WITH A FILM STUDIO SETTING: MAE'S HUSBAND, JULIAN GORDON (MR. BRIAN AHERNE), FINDS A BALL-CARTRIDGE AMONG HIS WIFE'S LIP-STICKS, IN "SHOOTING STARS," AT THE PLAZA THEATRE.

"Shooting Stars," just put on at the Plaza, is the first story written by the Hon. Anthony Asquith, son of Lord and Lady Oxford, for film production. He studied studio technique in America, and on his return to England the story was accepted by British Instructional Films, the producers. It will be distributed by New Era. The setting is unique as representing a film studio, and the plot concerns the loves and jealousies of film "stars" behind the scenes. The interiors are the work of another newcomer to the screen world, Mr. Ian Campbell-Gray, who was at Oxford with Mr. Anthony Asquith.

been able to visualise the tremendous scenic effects lying ready to hand in the unadorned workaday aspects of film studios. I am not surprised that a story-writer should have found his inspiration in the curious twilight world of the studios. On the contrary, the surprise comes rather from the fact that the picturesque possibilities and the extraordinary atmosphere of this *milieu* have never before been utilised as they are in "Shooting Stars," for Mr. Asquith has given us far more than a mere peep behind the scenes, though probably the never-failing lure held out to the general public by a glimpse into the private lives of their stage and screen idols was not absent from his mind when he devised his story for our entertainment. But, in addition to this seductive lifting of the veil, we get a sensitive and imaginative realisation of the studio's inexplicable qualities, and of the ironies arising out of a life where the actual and the fictitious jostle each other at every step.

Indeed, in his over-keen perception of these ironies lies the one weakness of the film. The author has sacrificed the steady development of his three principal characters for the sake of a brilliant veneer of satire, which would have been all very well had his story remained true to the lighter note of its opening chapters. The petulant little screen-star, hiding her crop of dark curls and her naughty temper beneath the fair ringlets and the gingham frock of the "Sunshine Girl"; the handsome hero in cowboy kit bestriding a wooden horse; the slap-stick comedian from whose village-idiot make-up the well-groomed, cynical man of the world presently emerges, are all excellent fun, and well observed, albeit from

a comedy angle. Nor are we invited to take the lady's intrigue with the comedian too seriously, despite the indiscreet presence of an alien latchkey in the lover's pocket. But when the intrigue deepens into tragedy, then we realise that we have never penetrated the mentality of these people. Not thus, we feel, would the Mae Feather of the earlier episodes have acted. Nothing warrants her sudden transformation into a woman capable of murder, or even of brain-storm. Neither her temper, which was petty, nor her passion, which seemed born of a passing whim. Her concern at the discovery of her intrigue seemed wholly confined to the scandal which she "could not afford"! That sort of concern does not drive a woman to murder.

It may be that Miss Annette Benson, who plays Mae Feather, has been more imbued with the outward pattern of the picture, its values of line and colour into which she fits herself with excellent effect, than with the inwardness of the character she has to portray. Certain it is that she has not, in the first instance, sounded any real depths, and that her later development is not in accord with her earlier interpretation. Mr. Brian Aherne and Mr. Donald Calthrop lend the value of their personalities to the parts of the husband and the lover, though in their cases, too, we are vouchsafed no glimpse of their deeper selves. But Mr. Calthrop's swift transition from the easy-going *flâneur* to the acrobatic, comic little clown of the screen is admirably done, and Mr. Brian Aherne has a quiet strength that gives poignancy to the final scenes. It is no fault of theirs if their actual surroundings and the well-found "business" arising out of the happenings at the studio, which forms a sort of running commentary to the story proper, should assume such importance. These things are part of the scheme, and Mr. A. V. Bramble, the producer, has rightly seen in them the opportunity for a fresh note in screen-drama. Thus he has brought all the skill of composition and lighting to bear on the many scenes of what one might call inanimate eloquence. Technically, this film can hold its own with the

best. The lighting is remarkable, and, what is better, it is manipulated in such a way as to underline the meaning of a situation. Mae Feather's final exit from our ken, unknown, unwanted, a tiny figure passing through a remote doorway, the great structures of the studio rearing their black bulk above her—ominous guardians at the gates of her paradise—is the sort of picture that is conceived in the true spirit of cinematography. "Shooting Stars" will do much to enhance the prestige of British films.

"THE STUDENT PRINCE," AT THE TIVOLI.

Once more the famous German play of pre-war days proves its indestructible tissue. Here it is, back again, nothing changed but its name, which has gradually grown from the terser and happier title of the play, "Old Heidelberg," into the more cumbersome and less descriptive, "The Student Prince in Old Heidelberg." No matter the title—the play's the thing. What is the secret of its hold



LEADING-LADY OF MR. ANTHONY ASQUITH'S SCREEN PLAY, "SHOOTING STARS," AT THE PLAZA: MISS ANNETTE BENSON AS MAE FEATHER, A FILM ACTRESS, AT HER DRESSING-TABLE.

on our imagination, of its appeal to every audience of well-nigh every nationality? The story is simplicity itself. The heir to the throne, released for a brief spell from the duties, the etiquette, and the soul-killing restraints of a German Court, comes to Heidelberg with his dear old tutor, who has not forgotten what it means to be young and to be gay, though his hair is whitening, and his waist-line is a thing of the past. Here in Heidelberg, Prince Karl Heinrich awakens to the call of youth and of love. He revels in freedom, in friendship, in romance in the moonlight beneath the blossoming trees. And just when life seems at its warmest for him, he is recalled to the chilly solitude of the Court. A throne awaits him, a round of duties, a loveless marriage. Desperately he tries to renew the old glamour, to revive the old fires for just one day. It is useless. He has become a figurehead, to be met with ceremonies and treated with pompous deference. Only Kathi, his little sweetheart of the inn, has remained her own warm-hearted self, whispering comfort between her kisses to the boy who has to leave her and all she stands for far behind.

On the surface, just another piece of Ruritanian make-believe—another pretty story of a Prince and a Beggar-maid; but beneath the surface so much human nature, so much of youthful hope and youthful heartache, that we surrender willingly to its fascination. Its success as a film is complete. For one thing, it contains all the elements and the qualities of screen-drama; and, for another, it has been handled by a man who can tell a good story with consummate skill, Ernst Lubitsch. Lubitsch is a producer whose chief concern is the story. He puts it before us

(Continued on page 280.)



"THE STUDENT PRINCE IN OLD HEIDELBERG": NORMA SHEARER AS KATHI AND RAMON NOVARRO AS PRINCE KARL HEINRICH, IN THE FILM AT THE TIVOLI.

"The Student Prince in Old Heidelberg," a screen version of the well-known play, was recently produced at the Tivoli Theatre, and bids fair to be as popular there as it was on the stage. It is an Ernst Lubitsch production presented by Metro-Goldwyn-Mayer. The story turns on the romantic love of the young heir to a throne for an innkeeper's daughter, and culminates in the irony of royal splendour which makes their union impossible.

A WAR FILM OF THE FRANCO-GERMAN FRONT SCREENED IN THE ACTUAL SETTING: "VERDUN."



THE KAISER VISITING THE HEADQUARTERS OF THE CROWN PRINCE (ON RIGHT) AT STENAY: A HISTORIC INCIDENT REPRESENTED IN THE FILM "VERDUN."



IN A GERMAN POST NEAR FORT DOUAUMONT: A PRUSSIAN OFFICER (PLAYED BY M. THOMY BOURDELLE) TAKING OBSERVATIONS (ON RIGHT).



A SCENE FILMED IN THE ACTUAL CORRIDOR OF FORT VAUX: A COMMANDER SURRENDERING HIS SWORD, THROUGH AN APERTURE IN THE WALL.



THE SUFFERINGS OF THE FRENCH WOUNDED IN FORT VAUX: A REALISTIC SCENE IN ITS ACTUAL SETTING—THE CENTRAL CORRIDOR OF THE FORT.



THE FLAG OF SURRENDER: A DRAMATIC MOMENT IN FORT VAUX, FILMED ON THE SPOT WHERE THE ACTUAL INCIDENT OCCURRED.

Realism and actuality are the dominant characteristics of a new film of the Great War, entitled "Verdun," which is now in course of preparation. It will be shown in London at the "Regal"—the latest new picture theatre—near the Marble Arch, when it is completed and opened, next August or September, and will be released generally on Armistice Day this year. In Great Britain and the Dominions the film is controlled by the Gaumont Company, and scenes with British characters are being filmed in the Gaumont studios at Shepherd's Bush.

'Verdun' was officially commenced at the actual sites. Marshal Pétain has re-enacted for the screen the part he played in the epic struggle. Many localities, incidents, and personages have the value of authenticity. The interior of Fort Vaux—the central corridor, for instance—served as actual background for the reconstruction of incidents that really occurred. The surrounding shell-pocked ground for purposes of the picture again became a battlefield. The Verdun garrison dropped real shells, the explosions being filmed by electrically driven cameras in dug-outs.

A CAUSE OF PROTEST FROM GERMANY:

SCENES FROM "DAWN"—THE NEW BRITISH FILM DEALING



NURSE CAVELL (MISS SYBIL THORNDIKE) GOING DOWN TO HER DEATH IN THE THE NATIONAL AT BRUSSELS—AT DAWN ON OCTOBER 12, 1915: A SCENE IN "DAWN" BASED ON THE REPRODUCTION OF A PICTURE IN THIS PAPER.



NURSE CAVELL COMFORTING MME. RAFFARD IN HER SITTING-ROOM AT THE NURSING INSTITUTE IN THE RUE DE LA CULTURE, AT BRUSSELS: A SCENE FROM THE MUCH-DISCUSSED FILM, "DAWN."



THE PICTURE ON WHICH THE ADJOINING FILM SCENE WAS FOUND: "THE EXECUTION OF EDITH CAVELL"—A LITHOGRAPH BY THE LATE G. W. BELLONS (REPRODUCED IN OUR ISSUE OF NOVEMBER 12, LAST).



NURSE CAVELL (MISS SYBIL THORNDIKE) ENTERS THE ROOM OF MME. RAFFARD (MISS MARIE AULT), WHOSE SON JACQUES (MR. MICKEY BRANTFORD, ON RIGHT) IS A BELGIAN REFUGEE SOLDIER.



NURSE CAVELL IN HER CELL AT THE PRISON OF ST. GILLES IN BRUSSELS AFTER HER ARREST, AND A GERMAN WARDEN (SEEN THROUGH THE WINDOW IN THE DOOR) BRINGING HER FOOD.

THE MUCH-DISCUSSED CAVELL FILM.

WITH THE HISTORY OF NURSE CAVELL'S DEATH.



ENGAGED IN THE WORK FOR WHICH SHE GAVE HER LIFE: NURSE CAVELL IN THE CELLAR OF HER HOUSE IN BRUSSELS, AMONG SOME OF THE REFUGEE SOLDIERS SHE HELPED TO ESCAPE.



FACING HER ACCUSERS: NURSE CAVELL, WITH THE BOY PHILIP BODART (GORDON CRAIG), WHO RECEIVED SIX MONTHS FOR AIDING HER, BEFORE THE GERMAN MILITARY TRIBUNAL IN THE SENATE HOUSE AT BRUSSELS.



THE GERMAN AUTHORITIES DISCUSSING THE ARREST OF NURSE CAVELL: (LEFT TO RIGHT) GENERAL VON SAUBERZWEIG AND (SEATED AT THE TABLE) VON BISSING, INTERROGATING AN OFFICER.



GENERAL VON SAUBERZWEIG, GERMAN MILITARY GOVERNOR OF BRUSSELS (RIGHT), IN HIS BOX AT A THEATRE, REFUSES A GERMAN DIPLOMAT'S REQUEST TO CONSIDER THE AMERICAN EMBASSY'S APPEAL FOR NURSE CAVELL.



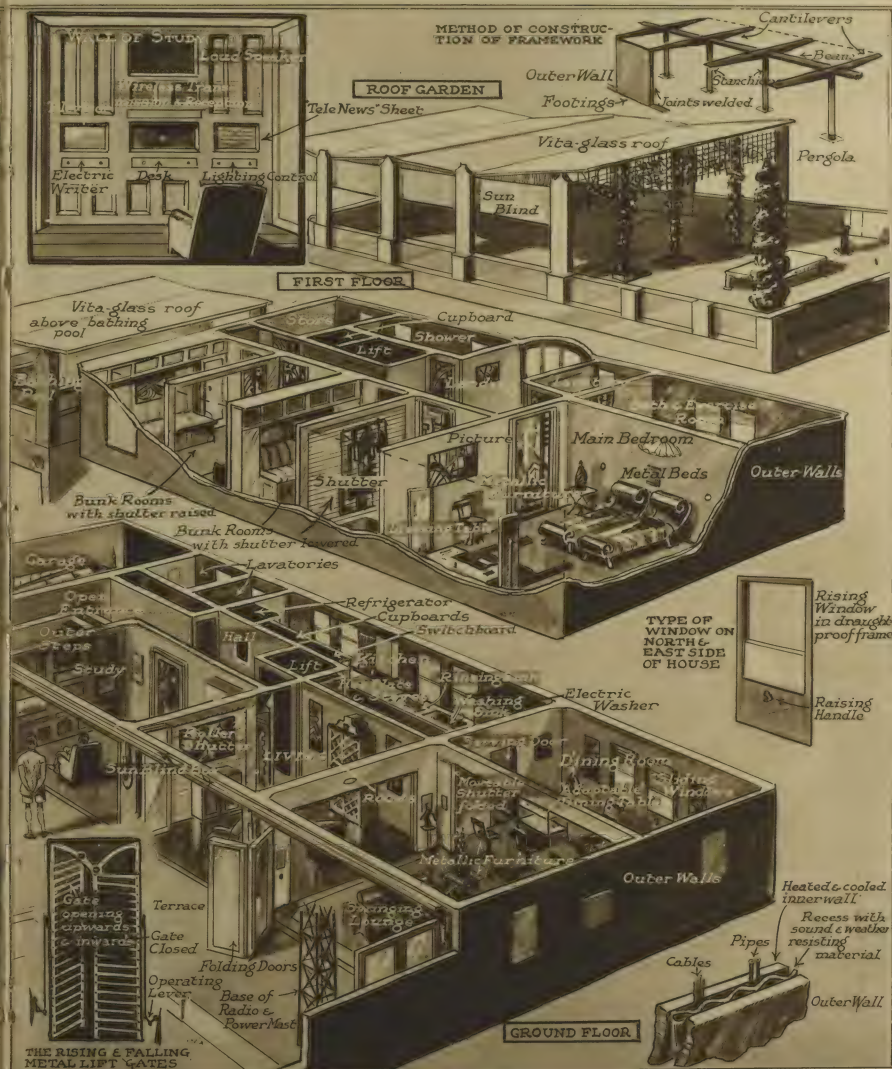
A GERMAN SOLDIER WHOSE REFUSAL TO SHOOT NURSE CAVELL COST HIM HIS LIFE: "PRIVATE HAMMLER" (REPRESENTED BY A BRITISH ACTOR) WITH HIS VIOLIN.

Much controversy has arisen of late in connection with the intended production of the new British war film, "Dawn," representing incidents in the work and heroic death of Nurse Cavell, who is impersonated by Miss Sybil Thorndike. In Germany there was an agitation against its production on the ground that it would inflame old animosities and retard the process of reconciliation, and pressure was brought to bear by German representatives both in London and in Brussels. The Foreign Office recently advised the British Board of Film Censors that "Dawn" was likely to hurt German susceptibilities, and the news of this official action caused indignation and astonishment in the film world, most cinema proprietors and managers being unanimous in favour of showing the film. The producer, Mr. Herbert Wilcox, invited the Foreign Secretary to see a private view, pointing out that its purpose was definitely "anti-war," and denying that it would jeopardise Anglo-German relations. Sir Austen Chamberlain replied that in no circumstances would he care to see the exhibition, and that certain incidents (as described in the Press) could only provoke controversy over the grave of a woman who had become one of the world's heroines, and would

herself dislike such a use of her sacrifice. He expressed the strongest repugnance to the production of the film, and personally consulted the Film Censor, Mr. T. P. O'Connor, as to the possibilities of preventing it. Sir Austen's action is said to have caused Nurse Cavell's colleague, Mme. Bodart, to return her O.B.E. medal to the British Government. On behalf of the producers it has been urged that no complaint was made until they had already spent a fortune on preparing the work. Mr. Wilcox stated later that, even in the unlikely event of the Film Censor banning it, "Dawn" would be presented in a West End theatre, where the Film Censor has no jurisdiction. Miss Sybil Thorndike declared that there was nothing in the film to cause bad feeling. In Belgium there was no expressed view that, as the Germans have overthrown the military spirit which caused Nurse Cavell's execution, she should be honoured as much in Germany as here. In any case, the film is one of great beauty, and, apart from the question of German feelings, one that everybody will be interested to see.

THE HOUSE OF THE FUTURE: A PRACTICAL "PROPHECY" TO BE DISPLAYED AT THE IDEAL HOME EXHIBITION.

DRAWN BY OUR SPECIAL ARTIST. G. H. DAVIS. (COPYRIGHTED.)



AS IT MAY BE WHEN DOMESTIC LIFE IS TRANSFORMED BY ELECTRICITY AND OTHER

A practical forecast of domestic life as it may be lived years hence will be seen at the "Daily Mail" Ideal Home Exhibition, to be held at Olympia from February 23 to March 24. It takes the form of a full-sized "House of the Future," designed by Mr. R. A. Duncan, of Messrs. Percy Tubbs, Son, and Duncan, a well-known firm of architects. This house is the first serious attempt to show in concrete form the prospective results of modern scientific inventions and discoveries. It is built of a material representing sheets of a horn-like substance which is in the experimental stage and has not yet actually been perfected, but will be tough, impervious, and yet capable of being cut and welded at high temperature. Such a material, for the walls, will be available in any colours or patterns. The hidden supports of the house are of stainless steel. There is only one staircase, leading outside to the flat roof. Inside, the upper storeys are reached by a lift. On the roof are glass-covered pergolas for sun-baths and ultra-violet rays, and at one end is a swimming

SCIENTIFIC INVENTIONS: "AN ENGLISHMAN'S HOME" OF THE FUTURE AT OLYMPIA.

pool, over the garage for an "aerocar" designed to move equally well by land, water, or air. The windows on the garden side work like motor-car wind-screens, and those on the other side like saloon car windows. Unbreakable glass is used. The dining-table, of the "Adap-table" type, folds and wheels into the kitchen, which is on dining-car lines and full of labour-saving appliances. Heating is from electric panels in the floors, and bed-heating from electric mattresses. On the first floor is the main bed-room, with a dressing-table fitted with movable mirrors, and a series of cabin-like "bunk" bed-rooms, which can be converted into double rooms by means of roller-shutters. All the furniture is of metal, and beds and arm-chairs are convertible. The study has been fitted with television, wireless receiver and transmitter, electric typewriter, tele-newsprint, and electric piano. Outside is a lattice mat for wireless and power. All electrical devices are controlled by a single switch-board. The garden has wind-shields instead of walls, paths of coloured rubber, and removable flower-beds.

THE POPULATION OF THE EARTH.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

WHY is the earth in general still so sparsely populated, and why is it so densely peopled at certain points? Why are there so many immense vacant spaces on the face of the globe, side by side with small regions in which humanity swarms, more or less in a state of misery? The human mind has been asking itself this question for the last few centuries: ever since men acquired an exact idea of the planet on which they live. To replenish the earth was a duty, the confused notion of which was always present in the mind, even in those ignorant ages when human beings were scarcely able to move from one place to another on a planet whose size, form, and structure were mysteries. *Crescite et multiplicamini*. But the idea of that duty became definite in proportion as the globe spread itself before men's wondering eyes in the formidable panorama of its rivers and its oceans, its plains and its mountains, its ice-fields and forests, and in proportion as their means of penetrating it were perfected. For about a century past this has become a kind of obsession.

During that century, thanks to the railways, which have allowed the vastest and most arid regions to be explored, countries which were almost empty a hundred years ago have become populous, wealthy, and covered with towns, especially in America and Africa. But our age does not seem to be satisfied with these wonderful results. "If only we had more men and more capital! There is still so much land to cultivate; there are still so many mines to develop!" That is the complaint which, under a thousand different forms, reaches us daily as a reproach to the Old World from the Argentine, Brazil, and nearly all the States of America and South Africa. At the same time, the over-populated countries of Europe turn their eyes towards those immense lands which are still so sparsely populated despite a century's arduous work. . . . Why must so many men rot in their miserable quarters in the great European towns, fighting against lack of work and low wages, when there are such immense riches to be produced in America and Africa?

Emigration, colonisation, Imperialism: these three problems have, during the last half-century, acquired so much importance in Europe because they ought to furnish the new countries with the necessary means of developing themselves, and Europe with the necessary outlet for the excess of their population. These problems have become more and more urgent as the economic consequences of the World War, and the enormous destruction of capital which it involved, have made themselves more and more felt in the growing difficulty the overpopulated countries have in feeding their population. There is a desire to people the whole earth now that it is known and has become accessible even to its remote corners; there is impatience at the slowness with which our ambitions are realised; and our epoch is almost accused of being found wanting in the vital duty of peopling the earth, because we are inert, lacking in initiative, timid, and bound by the spirit of routine.

Do we deserve this reproach? Our age is a little too much inclined to simplify all tasks, by supposing that energy, initiative, and audacity can conquer all difficulties. That is an agreeable illusion, but often rather a dangerous one. In all departments of activity, man's power is limited; it is the same with the colonisation of the world. Those insurmountable limits have been much extended by the unification of the world, but they have not been suppressed. One might say that the peopling of those parts of the earth which are still devoid of population is to-day both easy and difficult, because the world is a unity.

Why have countries which were empty not so very long ago been able in less than a century to multiply their populations by four or five times; to cover themselves with towns; to organise a flourishing civil and political life? Because they were not obliged to create for themselves little by little, like the colonists in old days, the

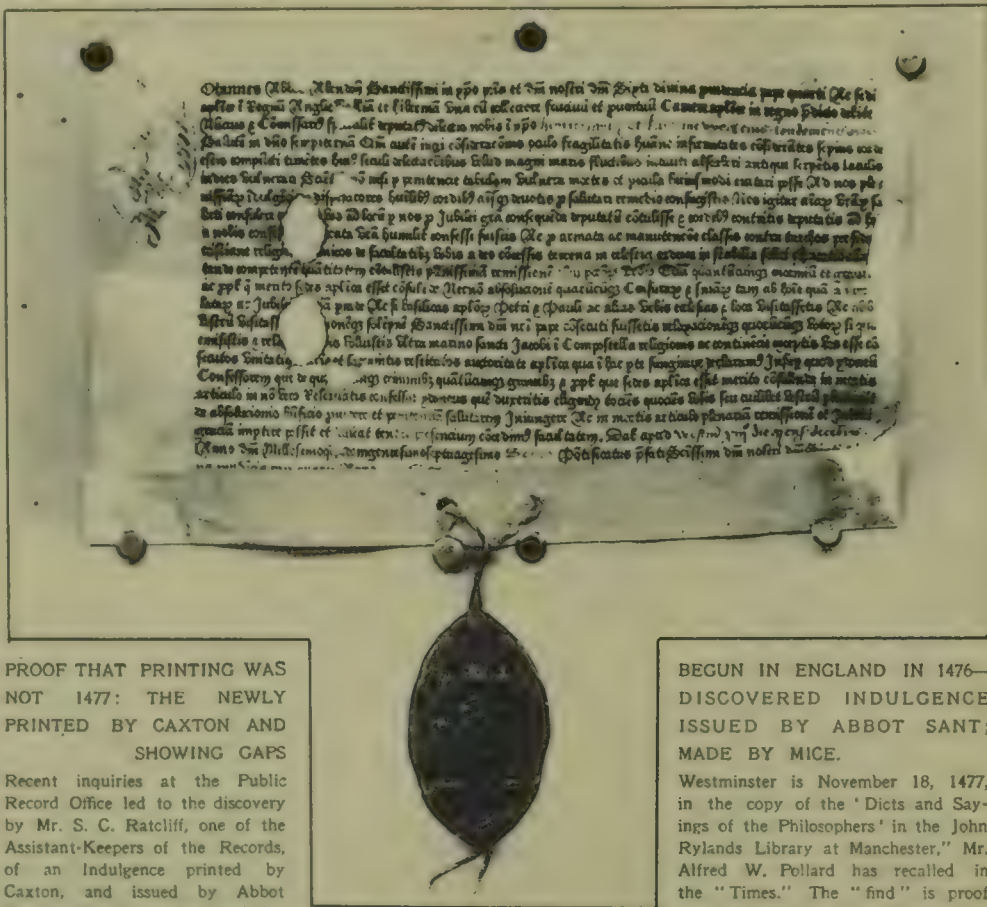
necessary stock of tools for economic and social life. The world being now a unity, they found countries with old civilisations which furnished them and continue to furnish them with a part of that necessary outfit—railways, agricultural and industrial machines, juridical and scholastic organisations, and so on. But the new countries have had to pay and will continue to have to pay for that tool outfit, and they could only pay for it, and can only continue to pay for it, with the products required by the countries that have furnished them with tools. That is to say, a new country, whether it be independent or a colony, can only develop itself proportionately to the measure in which it is capable of producing, at advantageous prices, the things which the rest of the world needs. Its development, facilitated by the activity of other countries, is in its turn limited by their needs.

All the problems of modern colonisation are summed up in this principle, which, indeed, is a simple, common-sense truth. We might cite the most varied examples. Why has the Argentine developed since 1860 at an accelerated pace? Because its immense plains produce, at a very low price, the cereals, wool, and meat which Europe

solidarity with that of the old countries. When the old countries are prosperous, they consume in great quantities the produce of the new countries, which can, in consequence, open their ports to emigrants and to capital. In a period of general crisis, the new countries suffer with the old; and if the surplus population makes itself more felt in the old country, the need for manual labour decreases in the new.

This is what explains, perhaps, why, despite the lack of employment which has been so severe in England since the end of the war, emigration to the colonies has not greatly increased during that period. It is customary to attribute this contradiction to the unemployment doles paid by the British Government, who in this way are said to have caused men who are out of work to prefer a peaceful life in the Mother Country to the adventures of overseas emigration. But as even to-day the unemployed number more than a million, it seems a little dangerous to attribute such sentiments to such a mass of persons, though doubtless they may be found among a certain number of individuals of the less active and energetic sort. The economic difficulties in which Europe is struggling reverberate in the colonies; it seems more probable, therefore, that if a large number of unemployed remain in England it is because it would not be easy for them to find work elsewhere. To employ a million men is not a simple task, even for a Colonial Empire as large as that of Great Britain.

Neither must we forget that if work is, from the point of view of economics, an article of merchandise, subject to the law of supply and demand, it is at the same time rather a special sort of merchandise, walking on two legs, talking one of the innumerable languages hatched at the foot of the Tower of Babel, and having white, yellow, or black skin. When it is a question of colonies, new countries, or other continents, Europeans always reason as if only the white race existed in the world. Because, four and a half centuries ago, the Europeans discovered an immense continent, the greater part of which was almost uninhabited, we easily imagine that Africa is in the same condition. But Africa is a continent which, taken as a whole, is fairly well populated by different races, and these races, no matter what the colour of their skins may be, everywhere complicate the labour question, and to a very great extent. They are not capable of exploiting by themselves the continent with that rapidity and energy which seems to us obligatory. Therefore, Europeans must be called in. But it is not easy to make natives and Europeans work together. Problems of ethnical hierarchy immediately arise in the organisation of work, and by these the task is enormously complicated. A curious example is



PROOF THAT PRINTING WAS NOT 1477: THE NEWLY PRINTED BY CAXTON AND SHOWING GAPS

Recent inquiries at the Public Record Office led to the discovery by Mr. S. C. Ratcliff, one of the Assistant-Keepers of the Records, of an Indulgence printed by Caxton, and issued by Abbot Sant to Henry Langley and his wife, Katherine, on December 13, 1476. "The earliest date hitherto connected with any piece of printing by Caxton at

BEGUN IN ENGLAND IN 1476—DISCOVERED INDULGENCE ISSUED BY ABBOT SANT; MADE BY MICE.

Westminster is November 18, 1477, in the copy of the 'Dicts and Sayings of the Philosophers' in the John Rylands Library at Manchester," Mr. Alfred W. Pollard has recalled in the "Times." The "find" is proof that printing began in England in 1476, and not in the following year. The gaps in the document were made by mice!

and North America buy at very high prices. The most prosperous States of Brazil are those in which coffee and rubber are produced; two products which are greatly sought after all over the world. The colonies of South Africa have prospered and become populous during the last fifty years thanks especially to the diamond, copper, gold, and platinum mines. Cape Town, Kimberley, Johannesburg, have become rich and important towns because, for the last two generations, American ladies have converted part of the fortune of their country into diamonds, and because the whole world has every day a greater need for gold. Mexico owed her prosperity, before the civil war, especially to her petroleum wells and her silver and copper mines. The petroleum, precious metals, cereals and flax which Russia exported in large quantities had made the Russian Empire, before 1914, into a kind of Euro-Asiatic America. Therefore it is not surprising that the Argentine ransacks its fertile plains in order to discover petroleum, and that Brazil endeavours to discover and exploit the enormous riches in the mines under her soil.

To extract the hidden values and to populate an empty country, capital, technical capacity, and manual labour are required. Capital, technical capacity, and manual labour can only find employment in a new country in the proportion in which that country is able to produce the things which the rest of the world requires. Thus the fate of every new country is bound up in its invisible

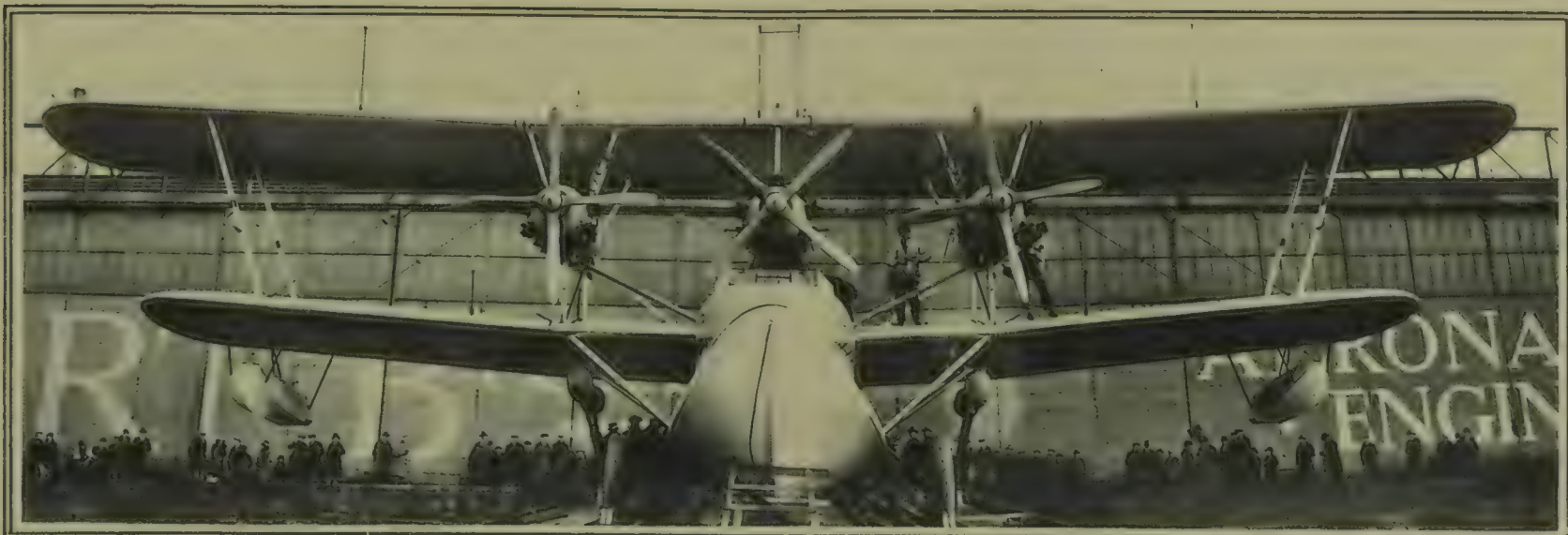
that of the gold-mines in South Africa. They are worked by a mixed set of workmen, white and black. The major part of the manual work, excavation of tunnels, piercing rocks, etc., is done by Kafir or Zulu "boys," who have rapidly adapted themselves to the exigencies of industrial civilisation. Equally at home in the mines or in agriculture, these "boys" represent a floating supply of manual labour which offers itself to the mines according to the vicissitudes of the seasons or years. It diminishes in the months when the fields require more hands to work them, and increases in years which are bad for agriculture. Many blacks offer themselves for work in the mines, and are prepared to seek their bread in the bowels of the earth in the years when the surface of the earth has treated them ungenerously.

In the fruitful agricultural years, the manual labour left over for the mines is hardly sufficient. What the English call the "shortage" of labour, is a permanent menace for the gold-mines in South Africa. It would seem necessary to have a more abundant supply of manual labour at disposal, and it would not be difficult to find it among the yellow and white races. But there must be some very grave difficulty in mixing the races at the bottom of the mines; for this problem, which is so simple in theory, has never been solved. The mines continue to work with manual labour which is hardly sufficient and exposes them from time to time to periods of "shortage."

Another no less instructive example comes from Egypt. Like all countries with an old civilisation, the

(Continued on page 261.)

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



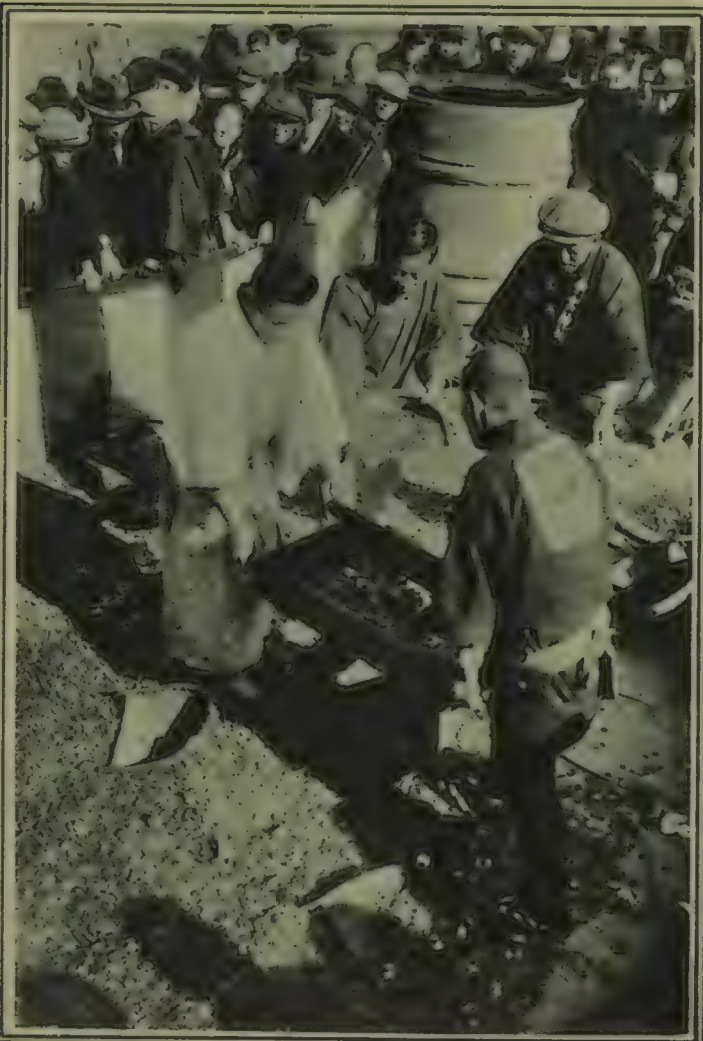
THE FIRST BRITISH COMMERCIAL FLYING-BOAT, AND THE FIRST ALL-METAL COMMERCIAL AIRCRAFT CONSTRUCTED IN THIS COUNTRY: THE GREAT 15-PASSENGER "CALCUTTA," BUILT FOR THE AIR MINISTRY BY MESSRS. SHORT, FOR OPERATION BY IMPERIAL AIRWAYS IN TROPICAL WATERS, AND RECENTLY LAUNCHED ON THE MEDWAY BY THE MAYORESS OF ROCHESTER—A FRONT VIEW SHOWING THE ENORMOUS SIZE OF THE MACHINE, AND THE POSITION OF THE THREE 485-H.P. BRISTOL JUPITER ENGINES.



CATERING ARRANGEMENTS ABOARD THE FLYING-BOAT "CALCUTTA": THE KITCHEN, CONNECTED WITH THE STEWARD'S PANTRY.



CONTAINING 15 ARM-CHAIRS WITH COLLAPSIBLE TABLES AND CUSHIONS THAT FORM LIFE-PRESERVERS ON THE WATER: THE SPACIOUS CABIN OF THE "CALCUTTA" (17 FT. LONG BY 6 FT. WIDE AND HIGH), WITH 6 OVAL PORTHOLES AND 4 ELECTRIC ROOF-LIGHTS—SHOWING THE KITCHEN IN THE BACKGROUND.



A BUMPER "OFFERTORY" IN JAPAN: THE GROUND NEAR A TEMPLE IN KOBE COVERED WITH PILES OF MONEY COLLECTED FROM RICH AND POOR AS NEW YEAR OFFERINGS.

The great flying-boat known as the Short "Calcutta" was launched on February 13, from the seaplane works of Short Brothers on the Medway. The "christening" ceremony was performed by the Mayoress of Rochester, Mrs. F. C. A. Matthews, who broke a bottle of champagne against the stout metal hull in the traditional style. The "Calcutta" is the first all-metal commercial aircraft built in this country, and is a development from the successful "Singapore" flying-boat in which Sir Alan Cobham recently began his flight over Africa. The new craft, which weighs just over nine tons fully loaded, has a maximum speed at sea level of 120 m.p.h., and a cruising speed of 100 m.p.h. for a range of 500 miles, or 740 miles with additional petrol. She is designed for use in the Tropics, and may perhaps go to India, after her Air Ministry tests at Felixstowe seaplane station.—The two great Komodo "dragons" at the "Zoo" belong to the most powerful and savage species of lizards, and their taming is a triumph for good treatment and scientific care.



THE TAMING OF THE "DRAGON": A GREAT KOMODO LIZARD AT THE "ZOO" GREETING ITS KEEPER WITH A FRIENDLY KISS—A TRIUMPH OF GOOD TREATMENT.

"THE HYDROPLANE": REMARKABLE NATURE-STUDY PHOTOGRAPHS.



LIFTING WINGS ; PADDLING FEET : A SWAN FLYING CLOSE TO THE WATER WITH TAUT, OUTSTRETCHED NECK ;
AND OTHER PHASES OF FLIGHT.

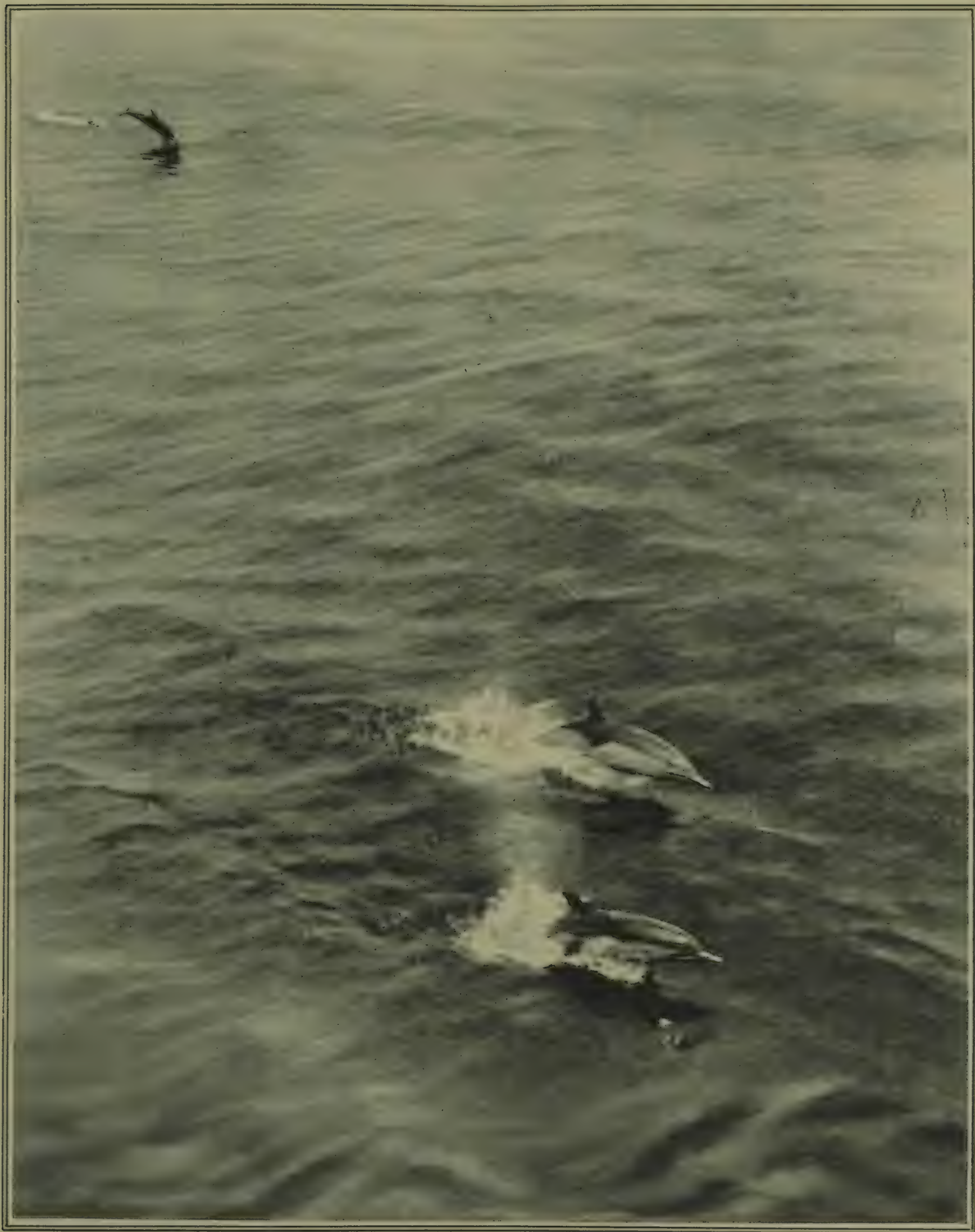


These remarkable photographs, some of which suggest the motion of a hydroplane, were taken on Hickling Broad. The contributor who made them writes of the chief of them : "A pair of swans were together on the Broad, and the young male illustrated was continually being chased away by the old mate. On tidal water swans have the option of rising against the stream to gain speed, or of rising against the wind. On this occasion the bird rose head to wind: Hickling is not tidal. Sometimes the birds use both feet at once, but in the photograph each foot is being used in turn." In a letter to the "Times," commenting on the main photograph, Sir George Aston wrote that he was most interested in the action of the feet as paddles, giving the main forward impetus, the function of the wings being chiefly to lift.



"THE SUBMARINES": A REMARKABLE NATURE-STUDY PHOTOGRAPH.

PHOTOGRAPH BY R. CARLIER.



SEA CREATURES THAT HUNT IN COUPLES, AND EXPRESS GRIEF IF THEIR MATE IS KILLED: A PAIR OF DOLPHINS PHOTOGRAPHED FROM A LINER OFF WEST AFRICA.

Describing this very unusual photograph, which suggests submarines in action as surely as the chief photograph of the rising swan on the opposite page suggests a hydroplane, a French writer says: "The photograph was taken between Konakry and Tabou (on the West African coast) on a liner bound for the Gaboon. Porpoises, which are fairly frequent on the coast of Brittany, have a globular-shaped head and no beak, while the dolphins, which also belong to the cetaceans, have a long head ending with a beak. The dolphins shown above belong to the

red-bellied variety and measure about 1.50 metres (nearly 5 ft.). They abound in Western Africa and other sub-tropical regions, but they rarely reach Europe, where they would no doubt be worried by the common dolphin, which measures, generally about 8 ft. Dolphins have highly developed conjugal affections: they nearly always travel in pairs, and, if one of them is shot, the other stays near and cries, or rather, shows grief by snorting or whistling, and does not leave until the hunter's boat approaches to pick up the victim."

THE FUNERAL FLEET OF TUTANKHAMEN: A FLOTILLA OF EIGHTEEN CRAFT.

MR. HOWARD CARTER, discussing the Funeral Fleet of Tutankhamen, some beautiful units of which are illustrated in full colours in this issue, said: "We see in this royal burial the survival of an ancient custom of providing model ships for the

The four heavenly spirits—the sons of Horus—are said to have placed four such craft for the ascent of Osiris to the sky.

The barks for the divine journeys, and these ferry boats, also being for divine purposes, were

from its details, it is merely constructed of bundles of papyrus reeds lashed together at intervals into canoe form. The bow and stern rise in the usual curved line, and end in conventional umbels of papyrus.

The primitive reed float from which this kind of craft is derived still survives in Nubia, and in the upper reaches of the Nile, where it is used for hunting, fowling, and ferrying purposes.

The series of vessels for the Abydos pilgrimage are far more numerous. The leaders for each journey to and from the holy spot have a midship mast, rigging and square sail, and a steering-gear as described above. They have also an ornate cabin amidships, and a gilded pavilion on the fore-castle and poop decks. The cabin has a cavetto cornice, doors and windows, and is elaborately decorated with a chequer pattern and a dado. The pavilions have openwork screens which depict the king as a human-headed lion on the fore pavilion, and as a strong bull on the aft pavilion. The bows and stern are decorated with elaborate lotus and chequer pattern. Though these vessels have a peculiar pointed stem and fish-tail stern, they recall the *nagga* still plying on the Nile in Upper Egypt and Nubia, which are constructed of square blocks of acacia wood pinned together on the inside and caulked, and are, no doubt, the direct descendants of these older craft.

The larger and fully rigged vessel towed a number of smaller craft, which, being without sails or oars, had no other means of progression. They, also, appear to be carvel-built, with stem and stern pieces carried considerably upward, and terminating with blunt ends. Upon the overhanging fore-castle and poop decks are small "look-outs," and amidships is a large double-roofed cabin, decorated like those of the leader-ships. Two of the specimens discovered show on their sides the ends of the thwarts or cross-ties, and have, on the bow and stern, painted scenes representing the king as a sphinx, and various deities, including the warrior Horus crushing Egypt's enemies. The rest have decorated hulls like the leader-boats.

"This last series," said Mr. Carter, "shows that a pilgrimage to the holy spot of Abydos was intended, that the deceased king might take some part in connection with the funerary festivals of Osiris; or that, by his being accorded similar funerary rites, he was to be identified with that revered god of the dead. In the same manner, the king, by following the solar course, was identified with Ra, the sun god. In the case of the funeral pilgrimage, it is problematical whether the procession down and up stream ever occurred, for, if it did occur, why, then, were these models placed in the tomb?"



DEVELOPED FROM A PRIMITIVE REED FLOAT OF A TYPE STILL USED ON THE NILE (ILLUSTRATED BELOW): ONE OF THE "CANOES FOR THE PASTIMES OF HORUS," IN TUTANKHAMEN'S FUNERAL FLEET.

"This very primitive form of canoe is only slightly removed from the crude reed float. It is merely constructed of bundles of papyrus reeds lashed together in canoe form. The bow and stern end in conventional umbels of papyrus."

Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.)

dead—ships to follow the diurnal and nocturnal voyages of the sun; canoes for hunting the typhonal hippopotamus and for fowling in the hereafter (in other words, to enable the mythical pastimes of Horus to be practised in the marshes); vessels for the holy pilgrimage to and from Abydos; and craft to render the deceased independent of the favours of the celestial ferrymen when crossing to the fields of the blessed, which are surrounded by seething waters difficult to traverse. Some of the dead, we are told, would hope to be carried over by the favour of the divine birds; others would pray to the four heavenly spirits—the sons of Horus—to bring them a ferry-boat; or they would turn to the sun god himself, praying that he would carry them over in his bark. Here, by the mythical potency inherent in these models, the king is rendered independent."

The fleet consists of eighteen model boats, found in the third chamber of the Tomb. The models are made out of logs of wood, pinned together, shaped and planed with axe and adze. They are painted and gilded, and in some instances highly decorated with brilliant ornamentation. With the exception of the canoe types, they appear to depict carvel-built boats, with planking flush—namely, planks or blocks of timber laid edge to edge so that they present a smooth surface without—fastened on the inside with wooden dowels or trenails, having no ribs, but thwarts or cross-ties to yoke the sides, the side planking being fixed fore and aft to stem and stern pieces. They have steering-gear consisting of two large stern paddles which operate upon upright crutches, and overhanging cross-beams before the aft, or poop, deck.

The ships to follow the divine journeys of the sun represent a kind of light craft, probably developed from the primitive reed float. They have a round bottom, slightly flattened under the bow and stern; their two ends gradually rise in a fine curved line, the stem turned up and ending in an upright lotiform post, the stern-post bent back and terminating also in a lotus-shaped pillar. In fact, in shape they remind one of the Venetian gondola. The gilded throne amidships is for the royal passenger; thus, continued Mr. Carter, "he journeys as companion of Ra, the sun god, by day over the heavenly ocean, by night through the realms of Osiris—the inter-connecting tunnels of *Duat*, the underworld."

The craft for the celestial ferry are very similar in type to the last, but they have the stem and stern turned back in a beautiful curve, and end in the familiar papyrus flower. They have a broad beam, and would seem to be capable of navigating shallow water with minimum draught and maximum load.

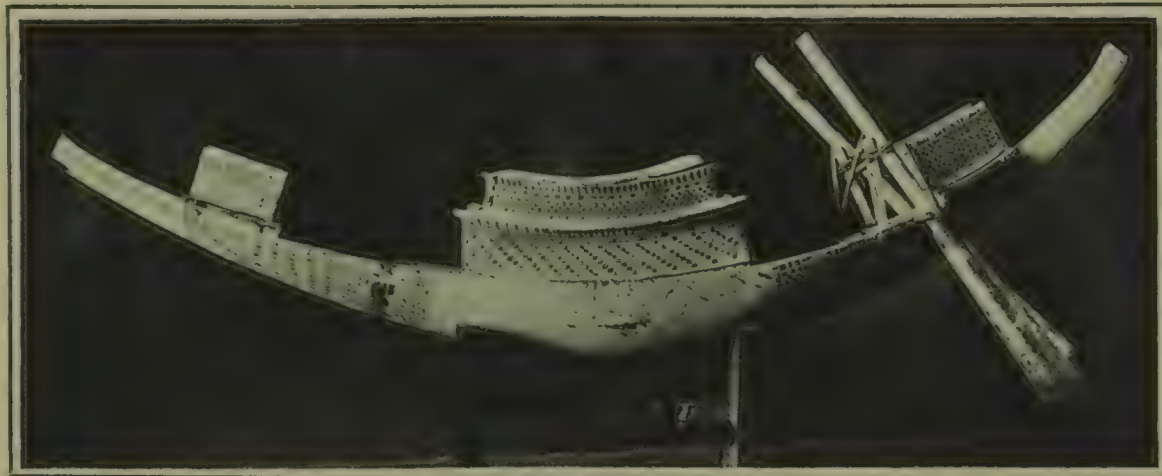
propelled by supernatural agency, and, therefore, did not require sails or oars. The same applies to the canoes for the pastimes of the divinity Horus—in



A PRESENT-DAY NILE CRAFT AKIN TO THOSE FROM WHICH TUTANKHAMEN'S CANOES "FOR THE PASTIMES OF HORUS" WERE DEVELOPED: A REED FLOAT OF PRIMITIVE TYPE STILL IN USE.

"The primitive reed float, from which this kind of craft (i.e., the canoe shown above) is derived, still survives in Nubia and in the upper reaches of the Nile, where they are used for hunting, fowling, and ferrying purposes."

this case for the king—in the marshes of the hereafter. This very primitive form of canoe is only slightly removed from the crude reed float, since,



ONE OF THE SMALLER VESSELS FOR THE ABYDOS PILGRIMAGE: A CRAFT SIMILAR TO THAT SHOWN IN COLOUR ON PAGE 265 (NO. 2), BUT WITHOUT THWART-ENDS PROTRUDING FROM THE HULL.

"Two of the specimens show on their sides the ends of the thwarts or cross-ties, and have painted scenes on the bow and stern, representing the king as a sphinx and various deities. . . . The rest have decorated hulls (as above) like the leader-boats."

Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.)

Tutankhamen's Funeral Fleet: Light Craft Like Venetian Gondolas.

AFTER PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



1. "CRAFT TO RENDER THE DECEASED INDEPENDENT OF THE CELESTIAL FERRYMEN WHEN CROSSING TO THE FIELDS OF THE BLESSED": ONE OF THE SMALLER MODELS IN TUTANKHAMEN'S FUNERAL FLEET, WITH CURVED STEM AND STERN ENDING IN A PAPYRUS FLOWER.



2. WITH DOUBLE-ROOFED DECORATED CABIN AMIDSHIPS, AND "LOOK-OUTS" ON POOP AND FORECASTLE: ONE OF THE SMALLER CRAFT TOWED IN THE ABYDOS PILGRIMAGE—THE PORT SIDE, SHOWING ENDS OF THWARTS OR CROSS-TIES, AND PAINTED SCENES, ON THE HULL.



3. "THEY REMIND ONE OF THE VENETIAN GONDOLA; THE GILDED THRONE AMIDSHIPS IS FOR THE ROYAL PASSENGER": A MODEL OF A LIGHT CRAFT FOR THE KING TO FOLLOW THE DIVINE JOURNEYS OF THE SUN, WITH LOTIFORM PROW (LEFT) AND STERN.

The three ancient Egyptian ship models shown above, in their actual colours, represent the lighter craft in Tutankhamen's "funeral fleet," as described in our article on another page, with details of construction in these three types and their several purposes. No. 1 is a boat for the celestial ferry, with stem and stern turned back in a beautiful curve, ending in the familiar papyrus flower.

No. 2 is one of the flotilla for the holy pilgrimage to and from Abydos—smaller craft which were towed by the leading vessels of the type shown in our double-page colour illustration in this number. It is carvel-built, with blunt ends, and has a decorated cabin amidships. No. 3, suggesting a Venetian gondola, is a craft for following the divine journeys of the sun, and has a gilded throne.

The Funeral Fleet of Tutankhamen: A Model "Flagship" for the Holy Pilgrimage to and from Abydos.

AFTER A PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



A PROTOTYPE OF THE *NAGGA* STILL PLYING ON THE NILE: ONE OF THE LEADING MODEL SHIPS FOR THE ABYDOS PILGRIMAGE FOUND IN TUTANKHAMEN'S TOMB, FULLY RIGGED, WITH MAST AND SQUARE SAIL, AN ORNATE CABIN AMIDSHIPS, AND GILDED PAVILIONS AT STERN AND PROW.

We illustrate here, in all the beauty of its actual colouring, one of the most elaborate of the eighteen model ships, over 3000 years old, found in the Tomb of Tutankhamen, and constituting his "funeral fleet" for voyages in the other world. Mr. Howard Carter's description of the various types of craft in this flotilla, and their respective purposes, is given in our article on another page. Describing the series of "vessels for the holy pilgrimage to and from Abydos," he

said: "The leaders for each journey to and from the holy spot have a midship mast, rigging and square sail, and a steering-gear (consisting of two large stern-paddles). They have also an ornate cabin amidships, and a gilded pavilion on the fore-castle and poop decks. . . . Though these vessels have a peculiar pointed stern and fish-tailed stern, they recall the *nagga* still plying on the Nile in Upper Egypt and Nubia, which are, no doubt, descendants of these older craft."

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"JUDITH OF ISRAEL," AT THE STRAND THEATRE: THE SCENE OF THANKSGIVING FOR THE SALVATION OF THE CITY ON THE RETURN OF JUDITH FROM THE BESIEGERS' CAMP AFTER HAVING SLAIN HOLOFERNES.



THE "NURSE CAVELL" OF "DAWN," IN A BIBLICAL PART: MISS SYBIL THORNDIKE AS JUDITH AND MR. JOHN LAURIE AS JOEL WITH THE HEAD OF HOLOFERNES.



ENTERTAINING "THE KING'S CRICKETERS" AT DURBAN BY A DISPLAY OF THEIR NATIVE WAR DANCES: A BODY OF ZULU WARRIORS IN FULL "WAR PAINT" LED BY THE INANDA CHIEF, MANDHLAKAYISE (IN EUROPEAN DRESS) WITH HIS GENERAL (IN MILITARY TUNIC, FURTHER TO RIGHT) BRANDISHING A RAW-HIDE WHIP TO RESTRAIN OVER-EXCITEMENT—A REMARKABLE DISPLAY AT MOUNT EDGCUMBE ON THE OCCASION OF THE THIRD TEST MATCH IN SOUTH AFRICA.



STRANGE HEADDRESSES AMONG THE ZULU DANCERS: TYPES OF COIFFURE FIXED WITH CLAY AND RED OCHRE, AND USUALLY WORN BY NEWLY MARRIED COUPLES.



M.C.C. CRICKETERS AND ZULU BELLES: MESSRS. GEARY (L.) AND A. P. FREEMAN MAKE FRIENDS WITH NATIVE GIRLS (CARRYING UMBRELLAS).



THE LEADER OF "THE KING'S CRICKETERS" PRESENTS A GOLD-MOUNTED CANE TO THE ZULU CHIEFTAIN: CAPTAIN R. T. STANYFORTH AND CHIEF MANDHLAKAYISE.

The two entertainments here illustrated afford an interesting contrast between European and native South African methods. It was arranged to produce "Judith of Israel" at the Strand Theatre on February 15, with Miss Sybil Thorndike in the name-part, Mr. Lewis Casson as Holofernes, Miss Rosina Filippi as Leah, mother of Judith, Mr. J. Fisher White as the High Priest, and Mr. John Laurie as Joel, betrothed to Judith. Miss Sybil Thorndike, it will be remembered, impersonates Nurse Cavell in the much-discussed film, "Dawn," illustrated elsewhere in this number.—In connection with the third Test Match in South Africa, begun on the Kingsmead ground at Durban on January 21, a great Zulu war dance took place on the following day (Sunday; the

[Continued opposite.



DANCING IN HONOUR OF "THE KING'S CRICKETERS": A BEVY OF YOUNG ZULU WOMEN, IN THEIR PICTURESQUE NATIVE COSTUME AND PLAYING CURIOUS INSTRUMENTS, GIVING A DISPLAY ON THE OCCASION OF THE WAR DANCES AT MOUNT EDGCUMBE, NEAR DURBAN.

[Continued.]

22nd), at Mount Edgumbe, staged by the Natal Estates Company, in honour of the M.C.C. team, who were known to the Zulus as "the King's cricketers." As such they were greeted by the "Bayete," a long cry of welcome, usually accorded only to personages of very high rank, as, for example, to the Prince of Wales. Thousands of Zulus assembled for the display, and about 600 warriors took part in the actual war dance, one of the biggest ever given in Natal. Another dance was performed by native girls. The warriors were led by the chief of the Inanda tribe, Mandhlakayise, to whom Captain R. T. Stanyforth (captain of the M.C.C. team) presented a gold-mounted cane inscribed: "To Chief Mandhlakayise, from the King's cricketers, Jan. 22, 1928."

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. HARRY RELPH
(LITTLE TICH).

One of the greatest drolls of the older music-hall and pantomime stages. Particularly noted for his eccentric "big-boot" dances and his character songs.



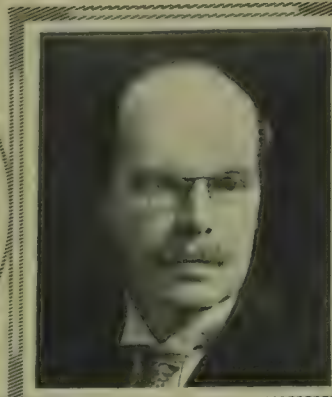
MR. R. P. TOMLINSON, M.P.

Won Lancaster for the Liberals at the by-election, with a majority of 1829, against the 4188 Conservative majority at the last election. A local candidate.



DR. F. W. KEATING.

(Born, June 13, 1859; died, February 7.) Roman Catholic Archbishop of Liverpool. Administrator of St. Chad's Cathedral, 1893-1908. Bishop of Northampton, 1907-1921.



MR. TREVELYAN THOMSON, M.P.

(Born, April 30, 1875; died, February 8.) Liberal Member for West Middlesbrough. Was a sergeant in the Army when returned in 1918. Served over seas.



THE HON. GERALD LASCELLES.

(Born, October 26, 1849; died, February 11.) Brother of Lord Harewood and uncle of Lord Lascelles. A surveyor. Authority on falconry and shooting.



A RECORD-BREAKER ON THE CRESTA RUN: LORD NORTHESK.

Thrice on one day recently Lord Northesk, competing in a bobsleigh handicap, came down the Cresta Run in under a minute for the 1320 yards.

THE ARRIVAL OF THE URUGUAYAN SPECIAL MISSION TO RETURN THE VISIT OF THE PRINCE OF WALES: SIR JOHN HANBURY-WILLIAMS (REPRESENTING THE KING); MME. DE HERRERA; DR. L. A. DE HERRERA; AND MME. DE HERRERA, AT VICTORIA STATION.



TRANSATLANTIC TELEVISION: MR. J. L. BAIRD, THE INVENTOR, WITH THE VENTRILOQUIST'S DUMMY HEAD WHOSE IMAGE WAS TRANSMITTED FROM LONDON TO NEW YORK BY WIRELESS.



SIR DAVID BARBOUR.

(Born, 1841; died, February 12.) A great authority on international finance. Formerly of the Indian Civil Service. Author of "The Theory of Bimetallism."



MR. WILLIAM WALLACE.

The first student to graduate as Master of Commerce at London University. A solicitor. Author of "Business Forecasting and its Practical Application."



MR. RICHARD KEARTON.

(Born, January 2, 1862; died, February 8.) The well-known naturalist who, with his brother, Cherry, specialised in taking "close-ups" of wild creatures.



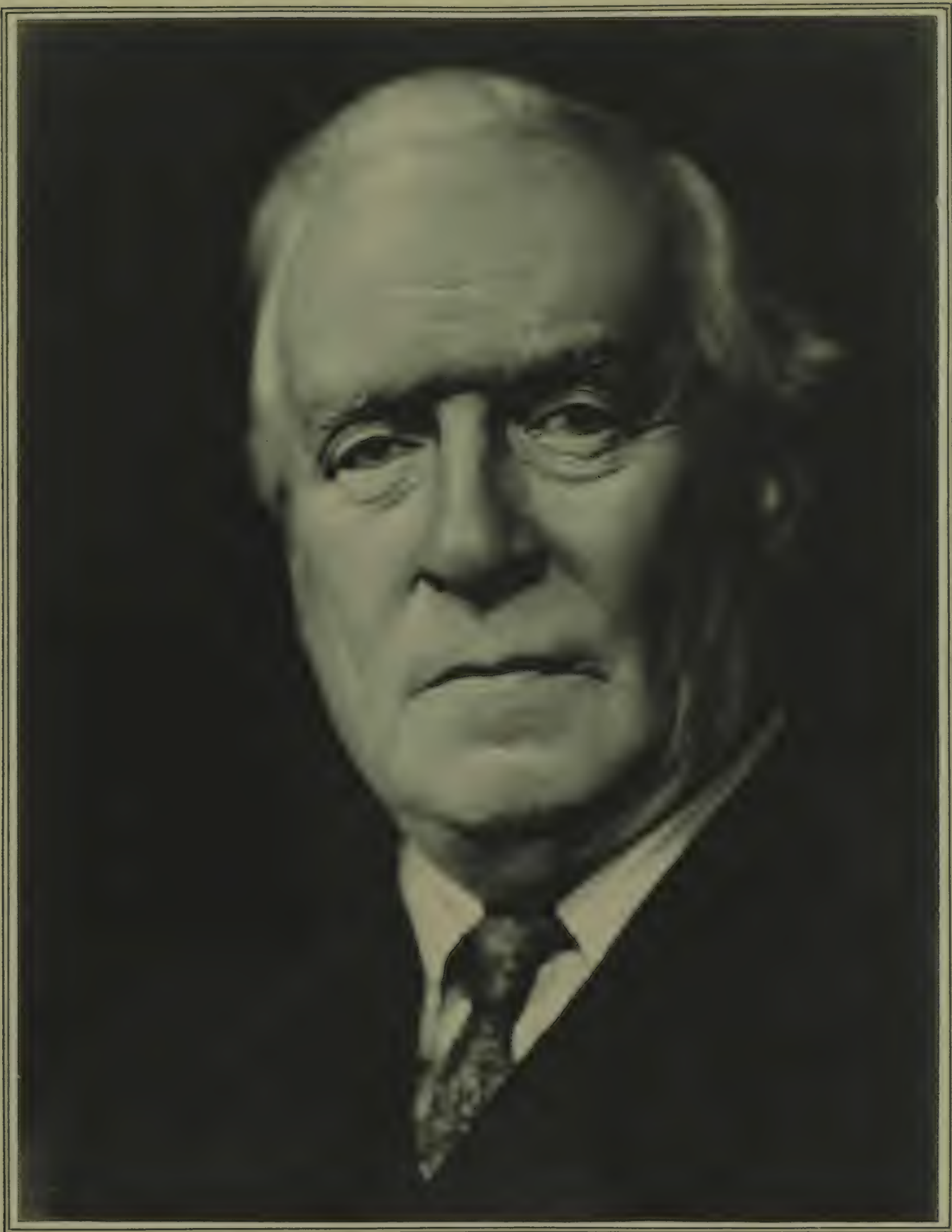
MR. JUSTICE HAWKE.

A new Judge of the High Court of Justice, King's Bench Division, in the place of Sir John Sankey. Born in 1869. In 1924 became M.P. (U.) for St. Ives.

Lord Northesk's times were 58.5 seconds, 58.8 seconds, and 59.3 seconds. The previous record was 58.7 seconds, made in 1911. It was in Lord Northesk's "bob" that the King of the Belgians recently descended the run at St. Moritz. The Uruguayan Special Mission arrived in London on February 10. On the 11th its members were received by the King at Buckingham Palace, and a luncheon was given in their honour. Last week the Baird Television Development Company transmitted from London by wireless images that were received in a

darkened cellar in a suburb of New York. The inventor, Mr. J. L. Baird, first transmitted a dummy head, that the receivers in America might be able to "tune in." The faces of a living man and a living woman were then transmitted. In New York the faces were seen as though through frosted glass. The features as received were too blurred to be recognisable, but movements could be seen. The transmission was by telephone-wire from London to the wireless transmitter at Purley, and was broadcast from thence to Hartsdale, New York. Mr. Wallace is the first student to graduate as Master of Commerce by examination. He practised as a solicitor and then joined the Civil Service. In 1919 he went to Messrs. Rowntree and Co., of York, whose Economic Adviser he is. Mr. Justice Hawke has been Attorney-General to the Prince of Wales. He was elected Member (U.) for St. Ives in 1924.

PRIME MINISTER WHEN GREAT BRITAIN DECLARED WAR.



THE RT. HON. HERBERT HENRY ASQUITH, FIRST EARL OF OXFORD AND ASQUITH, K.G., P.C., F.R.S., K.C.

(Born at Morley, Yorkshire, September 12, 1852; Died at Sutton Courtney, Abingdon, February 15, 1928.)

To the great regret of the country as a whole, it was learned on the afternoon of February 13 that Lord Oxford, who had been lying ill at The Wharf, Sutton Courtney, had developed an acute attack of pharyngitis, that there were signs of bronchitis, and that his Lordship's condition was extremely grave. He became unconscious on that day, and the several bulletins that followed showed that there was no hope of recovery. Death occurred at 6.50 a.m. on February 15. The first Earl of Oxford and Asquith was born at Morley, in Yorkshire, on September 12, 1852. In 1877, he married Helen, daughter of Dr. F. Melland, of Manchester

(died 1891); and in 1894 he married Emma Alice Margaret, sixth daughter of Sir Charles Tennant. He was educated at the City of London School, and at Balliol, and was called to the Bar in 1876. He won a very considerable reputation as an advocate; but, of course, became better known to the present generation as a statesman. He was Prime Minister and First Lord of the Treasury from April 1908 until December 1916; and was also Secretary of State for War and President of the Army Council, March to August 1914, and Chairman of the Cabinet War Committee, November 1915—December 1916.

NOTABLE SCENES AT HOME AND ABROAD: NEWS OF THE WEEK BY ILLUSTRATION.



A CONTRAST TO ENGLISH CLERICAL ATTIRE: A DANISH PRIEST IN CASSOCK AND RUFFLE.



AN ANGLO-CATHOLIC PRIEST UNDER POLICE PROTECTION IN LANCASHIRE: THE REV. E. B. LAURIA, VICAR OF ST. CUTHBERT'S, DARWEN (BETWEEN TWO DETECTIVES), FOLLOWED BY PROTESTING PARISHIONERS.



A HUMAN "LIGHTHOUSE": A BATH POLICEMAN'S HEAD-LAMP WITH A BATTERY ON HIS BELT—A NEW DEVICE FOR NIGHT TRAFFIC-CONTROL.



ONE OF THE 13 VICTIMS OF THE WHITEHAVEN COLLIERY DISASTER: MR. ROBERT FELL, UNDER-MANAGER OF THE HAIG PIT.



WHERE THIRTEEN MEMBERS OF AN EXPLORING PARTY, INCLUDING OFFICIALS OF THE MINISTRY OF MINES, PERISHED RECENTLY THROUGH UNDERGROUND EXPLOSIONS: THE HAIG COLLIERY AT WHITEHAVEN—SCENES AT THE PIT-HEAD.



ONE OF 8 SURVIVORS OF THE EXPLORATION PARTY OF 21: MR. ALLAN BROWN, WITH HIS WIFE.



DUBLIN'S GREAT WELCOME TO MR. COSGRAVE ON HIS RETURN FROM AMERICA: A DENSE CROWD ROUND THE OPEN-AIR PLATFORM (ON RIGHT) FROM WHICH HE MADE A SPEECH, AMPLIFIED BY LOUD-SPEAKERS.

Part of the congregation of St. Cuthbert's Church, Darwen, have protested against the Anglo-Catholic practices of the Vicar, the Rev. E. B. Lauria, and especially against the sung Eucharist. On Sunday, February 12, a disturbance occurred during the service, and afterwards, as on previous occasions, the Vicar had to be protected by police from crowds in the street. — In the Haig Pit at Whitehaven, Cumberland, thirteen members of an exploration party of twenty-one lost their lives, through explosions, while searching for the body of a victim of the previous explosion of December 13. The eight survivors reached the foot of the shaft, some two miles away, with great difficulty. Rescue efforts were made, but had



SHOT BY A BURGLAR AT THE DOOR OF HIS LONDON FLAT: THE LATE MR. A. C. B. WEBB.



THE HOUSE WHERE MR. WEBB WAS SHOT: No. 20, PEMBROKE SQUARE, NOTTING HILL, SHOWING ONE OF THE WINDOWS (THE SECOND ON THE LEFT) BELONGING TO HIS FLAT.

to be abandoned as impossible. Among the dead were Mr. William Loudon, Inspector of Mines for Cumberland; Mr. P. Burdett, Inspector of Mines in the Newcastle area; Mr. Robert Steel, Works Manager; Mr. Robert Fell, Under-Manager; Mr. Henry Hanlon, Miners' Agent; and Mr. John Tyson, Secretary of the Cumberland Colliery Officials' Association. — Mr. W. T. Cosgrave, President of the Irish Free State Executive Council, arrived back in Dublin, from his tour in the United States and Canada, on February 11. — Mr. A. C. B. Webb was shot at the door of his flat at 20, Pembroke Square, on February 9, by an intruder whom he found there on arriving home. He died in St. Mary's Hospital.

OCCASIONS UNPLEASANT AND PLEASANT: A GALE; THE HAMILTON WEDDING.



A HOUSE WALL BLOWN DOWN BY THE GREAT GALE WHICH ENDED IN THE WORST STORM OF THIS WINTER: THE SIDE OF A HOUSE IN SUEZ ROAD, PONDERS END, TORN AWAY.



AN ACCIDENT FOR WHICH THE GREAT GALE WAS RESPONSIBLE: A LORRY, WHICH WAS JOURNEYING FROM WEYBRIDGE TO WOKING, AFTER IT HAD CRASHED THROUGH THE WALL OF THE BRIDGE AT NEWHAW.



THE WEDDING OF THE MARQUESS OF HAMILTON AND LADY KATHLEEN CRICHTON: HER MAJESTY THE QUEEN ARRIVING FOR THE RECEPTION.



THE KING AT THE WEDDING OF LADY KATHLEEN CRICHTON: HIS MAJESTY CHATTING WITH LADY MARY STANLEY, THE BRIDE'S MOTHER, WHO IS AN INVALID.



A GOD-DAUGHTER OF THE QUEEN MARRIED: THE MARQUESS OF HAMILTON AND THE MARCHIONESS (FORMERLY LADY KATHLEEN CRICHTON).



THE EXTRAORDINARY PUBLIC INTEREST IN THE WEDDING OF THE MARQUESS OF HAMILTON AND LADY KATHLEEN CRICHTON, WHICH WAS ATTENDED BY HIS MAJESTY: A PART OF THE GREAT CROWD GATHERED ABOUT ST. MARTIN-IN-THE-FIELDS—THE BRIDE AND BRIDEGROOM LEAVING THE CHURCH AFTER THE CEREMONY.

The big gale that began on the night of February 10 ended by being the worst storm experienced this winter, doing damage over a wide area and causing many accidents, as well as a heavy loss of life. One of the most remarkable results in London was the blowing away of a side wall of a house, at Ponders End, occupied by Mr. James Saunders, his wife and family. Two bed-rooms in which children were sleeping were left exposed, but, fortunately, no one was injured.—The craze for watching society weddings reached its height on February 9, when the marriage of the Marquess of Hamilton, elder son of the Duke and Duchess of Abercorn, and Lady Mary Kathleen Crichton, only daughter of the late Viscount

Crichton and of Lady Mary Stanley, took place at St. Martin-in-the-Fields. The King attended the ceremony, and this, no doubt, accounted for the exceptional density of the crowd. So great was the crush that arrangements were made for his Majesty to enter the church by a side door. The Queen, who still had a cold, did not go to the church, but went to the reception. Her Majesty is the bride's godmother. The Primate of All Ireland officiated, assisted by the Rev. F. M. Hamilton, Rector of Baronscourt, and the Rev. W. P. G. McCormick, Vicar of St. Martin-in-the-Fields. The Earl of Erne, brother of the bride, gave her away.



THE FINE ART OF COLLECTING.

III.—OLD OAK FURNITURE.

By *ARTHUR HAYDEN*, Author of "Bye-Paths in Collecting," "English China," "Old Furniture," etc.

as they were from London and the great cities, fashions and styles made little inroads upon deeply rooted and inherited traditions. Now and again, the landed gentry would import some gewgaw from the outer world; and it is seen how some village craftsman carefully set to work to attempt to emulate in the hard oak medium the subtle niceties of walnut

or mahogany. These native touches add a fascination to collecting. They offer puzzles in regard to determination of period, and they provide many a conundrum regarding the exact place of origin.

There need, therefore, be no cause to wonder, with the wide and selective range afforded by the collection of old oak furniture, that it still holds a great place with collectors who may have dallied with walnut or have fallen under the spell of the intricacies of mahogany or have succumbed to the fascination of Sheraton and the school of colourists. Oak does not quarrel with oak, be it far removed in regard to time. The panelled oak room has still a magic which seizes the English connoisseur and fires his imagination. It is not for nothing that glorious houses scattered all over the land, old churches and colleges, and great companies' halls, give the national touch to his pride when he sees the splendour of constructive artistry in oak, that wonderful wood, "the monarch of the forest."

It is impossible to view a fine chronological collection of old English oak furniture without feeling it to be a great procession recording in pomp and solemnity the events of our nation's past. To those who have learned to read aright, such indelible pages from the book of history tell of "a land of settled government, a land of just and old renown."

The lover of precedent, with fashion succeeding fashion, may find himself enthralled in a long and curious study beginning with the days of the early "cacquetteuse" chair—the gossiping throne of the sixteenth-century lady—to the comparatively modern sofa, or "sopha," the seat of honour for the hostess in Sir Walter Scott's day. The evolution of the gate-leg table may provide the follower of technicalities in cabinet-making with endless pleasure. The coffer standing on feet on the rush-strewn floor, with its successor, the chest, and its later development, the chest of drawers, offers an especial field for study to him who cares to embark upon scholarly investigation.

The great massive draw table of early Tudor days has, with its simple mechanical construction, come again into its own in modern life. It has been found to meet the exact requirements of the twentieth-century dining-room. It is as everlasting as the gate-leg table, though possibly it has not passed through so many permutations of character and design. That perennial pattern in oak panelling known as "linen-fold," which dates in English woodwork back to the fifteenth century, though it fell into disuse for centuries, is now quite a favourite in modern oak panelling. Industrious art students may be seen carefully drawing from old examples in the Victoria and Albert Museum to-day.

The great and enduring character of oak is monumental. There was possibly a time when insipidities seized the eighteenth-century dilettanti and temporarily dethroned masterpieces of undying renown. French fripperies overtook the town, dandies swung golden-headed canes, and bowed archly over Battersea enamel snuff-boxes, and ladies simpered behind fans with Vernis-Martin sticks and guards behind which fluttering leaves portrayed "loves in a riot of light painted by Carlo Vanloo." Or, later, some young squire, back to the countryside from White's, found oak panelling too severe, and ordered it to be painted. Nowadays the modern antiquary has found sufficient work to employ his leisure in removing such a piece of coxcombry. The hand of man has been ever prone to mischief in working destruction. Posterity will not easily forget that prince of vandals, George Stevens, who whitewashed Shakespeare's coloured effigy at Stratford-on-Avon.



WITH OPEN ARMS, AND STRETCHERS CONNECTING THE LEGS, FIRST DEVELOPED IN THE REIGN OF HENRY VIII.: AN OAK CHAIR, CARVED AND INLAID, DATING FROM ABOUT 1600.

"Solid panelled chairs, termed box-chairs in the reign of Henry VIII., developed with open arms and stretchers connecting the legs. In early Tudor and Elizabethan days inlay was first used to decorate furniture." Chairs did not come into general use till the seventeenth century. Before that they were reserved mainly for the master of the house, his wife, or an honoured guest. Others sat on benches.

From "A Picture Book of English Chairs" (price 6d.), issued by the Victoria and Albert Museum. (Crown Copyright Reserved.)

It is difficult to determine with exactitude what may be styled as the oak period of furniture in this country. It may possibly be held that oak was the only wood used in early days, although nobody can definitely make this assertion. Oak, being such a hard wood, has undoubtedly had a longer life, extending over some five centuries, than other native woods, such as beech and elm. These have perished, and only oak has remained, and in consequence it is not unnatural to regard oak as solely representative of early types of furniture, especially as the woodwork of the oldest cathedrals is of that wood, not forgetting the wooden church of Saxon days at Greenstead, Essex, which is constructed of split trunks of oaks placed upright.

Of panelling and furniture left to us of later days there are examples of pine and of walnut, of yew, sycamore, and many common woods of the countryside, such as apple and pear. To think of woods is to remember the Turkey boxwood block used by the English wood-engraver. A visit to the Imperial Institute or the Museum at Kew Gardens is to see the wonders of new worlds opening to the modern cabinet-maker. Old trade names for fancy coloured woods—"tulip-wood," "king-wood," "snake-wood," and the like—resolve themselves under quite another heading with their botanical nomenclature.

In regard to the lasting qualities of oak, there is the magnificent hammer-beam roof of Westminster Hall, built in the fourteenth century, now secured from the depredations of the death-watch beetle. When the piles of old London Bridge were taken up after some six hundred years, they were found to be still sound at heart.

The earliest oak in furniture is exemplified by pieces of the late fifteenth century, of the reign of Henry VII., such as coffers, settles, forms, hutches (an old term for cupboards), and credences (tasting-tables), and these invariably showed Gothic influences. In the early days there were solid panelled chairs, termed box-chairs, which in the reign of Henry VIII. are found to have developed with open arms and stretchers connecting the legs. In early Tudor and in Elizabethan days inlay was first used to decorate furniture; hence bog-oak, ebony, holly, and walnut are found in use with such embellishment.

Collectors are familiar with the wonderful outburst of the wood-carvers with massive atlantes (male figures) and caryatides (female figures) used as supports to chimney-pieces. Elaborately carved oak bedsteads with fluted pilasters and heavy bulbous ornament characterise Elizabethan domestic furniture. The Tudor rose, a conventional rose without leaf or stalk, came as an ornament on panels of Court cupboards and buffets, and continued in use well into Stuart days up to the Charles I. period. Indeed, it may be said that to many collectors this ornament has become a kind of guiding sign as denoting whether a specimen of old oak furniture may be held to be Jacobean.

But the fashioning of oak furniture was of long continuance. It is an everlasting link between the sixteenth and eighteenth centuries. All over the country there were makers who made domestic furniture from the same wood that appealed to their forefathers, and adhered to old forms in chairs and cupboards and dressers designed for use in farm-houses and in homes of the yeomen. Remote



"THE PRINCIPAL PIECE OF DOMESTIC FURNITURE IN ENGLAND IN THE MIDDLE AGES": THE CHEST—A FINE EXAMPLE IN INLAID OAK (LATE SIXTEENTH CENTURY).

"The chest or coffer [says the booklet containing this illustration] was the principal piece of domestic furniture in England in the Middle Ages. It was employed for storage of clothing and household linen, for documents and valuables; and, owing to the scarceness of movable chairs, it served with stools as the ordinary seat, even as late as Elizabethan times."

From "A Picture Book of English Chests and Cabinets" (Price 6d.), issued by the Victoria and Albert Museum. (Crown Copyright Reserved.)

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



A 658-FOOT DIRIGIBLE LANDS ON AN AEROPLANE-CARRIER AT SEA: BRINGING THE "LOS ANGELES" TO REST ON THE DECK OF THE "SARATOGA" FOR DISEMBARKING PASSENGERS AND RE-FUELLING.



AFTER THE LANDING, AN EXPERIMENT MADE TO PROVE THAT A DIRIGIBLE CAN BE RE-FUELLED AT SEA AND SO HAVE ITS AREA OF OPERATIONS WIDENED: THE AIRSHIP ON THE PLANE-DECK OF THE "SARATOGA."



A DRIVERLESS TRAIN OF THE POST OFFICE'S PRIVATE TUBE RAILWAY, THE FIRST OF ITS KIND IN THE WORLD: LOADING CONTAINERS OF MAILS INTO THE CARS.



CONTROLLING THE DRIVERLESS TRAINS: IN A SWITCH-CABIN—WATCHING THE ILLUMINATED CHART SHOWING THE POSITIONS OF TRAINS IN A SECTION.



THE JOHN HUNTER BI-CENTENARY: REMARKABLE HUNTERIAN MUSEUM SPECIMENS—SKELETONS OF A 7 FT. 7 IN. IRISH GIANT AND A 19 1/2 IN. DWARF.



BORN ON FEBRUARY 13 OR FEBRUARY 14, 1728: JOHN HUNTER, "THE FATHER OF MODERN EXPERIMENTAL MEDICINE"—A BUST BY FLAXMAN.



IN THE WORLD-FAMOUS HUNTERIAN MUSEUM OF THE ROYAL COLLEGE OF SURGEONS: SKULLS OF VARIOUS NATIONALITIES AT LINCOLN'S INN FIELDS.

On January 27, the United States Transatlantic airship "Los Angeles" (formerly the German "ZR 3") landed successfully on the aeroplane-carrier "Saratoga" while a hundred miles out at sea. Passengers were disembarked, and the dirigible was re-fuelled and re-watered by means of pipe-lines.—The Post Office's Tube Railway, which has just come into operation, was specially built for the speedy carriage of mails through London. It is 6 1/2 miles long, and runs from the Paddington Post Office to the Eastern District Post Office at Whitechapel, with six intermediate stations. The trains, which are driverless and are electrically controlled from switch-cabins at the various stations, run at a speed of 35 miles an hour. The line is arranged for a two-minutes' service, and has a carrying

capacity of three hundred ton-miles per hour in each direction. Each train has three cars, each 13 ft. 6 in. long and equipped with two 22-h.p. motors.—John Hunter, the great Scottish anatomist and surgeon, the bi-centenary of whose birth is being celebrated, died in 1793, and was born on February 13, 1728, according to the Parish Register of East Kilbride, Lanarkshire; or on the 14th, as he himself used to say. Hunter left his extraordinary Museum to the British Government, on condition that they bought it from his widow. Pitt refused, but, after six years, Parliament voted £15,000 for the purpose, and eventually the Corporation of Surgeons took charge of the collection; with the result that the Hunterian Museum of the Royal College of Surgeons of England is world-famous.

Fashions & Fancies

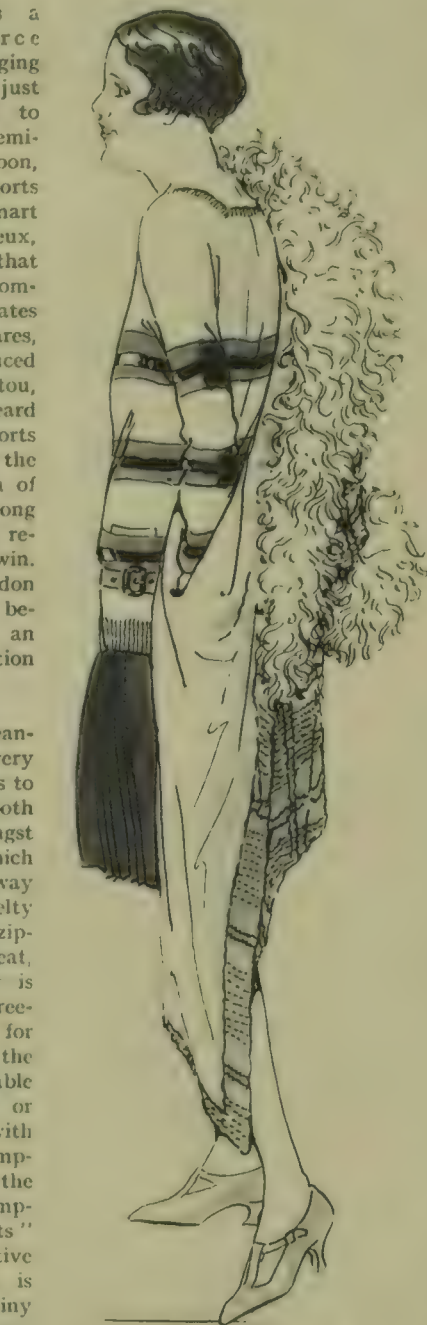
Wars of the Silhouette.

There is a very fierce battle raging between the Paris *couturiers* just now. Some are determined to bring back the elaborate "feminine" dresses for the afternoon, and others stand for the sports silhouette being the really smart one for the daytime. Molyneux, for instance, declared recently that the spring would welcome a complete change of line. He advocates patterned materials, flounces, flares, and godets, and has introduced them in many of his frocks. Patou, on the other hand, has been heard to declare firmly that the sports silhouette is supreme, and that the *habille* gown is *démodée*. Each of these famous names has a strong influence on our fashions. It remains to be seen who will win. In another week, the London mannequin parades will have begun, and there is already an atmosphere of excited anticipation regarding them.

Interesting Innovations.

In the meantime, the very early models to be seen over here illustrate both tendencies of the mode. Amongst the sports fashions, the skirt which fastens with a "zip" all the way down is a really practical novelty for golf. This fascinating "zipper" is hidden by a box-pleat, and even when open the fact is not revealed. Thus, complete freedom of movement is given for golf, and yet, in a moment, the skirt is rendered perfectly suitable for ordinary walks in town or country. Three-piece suits, with short cardigan coats, tinsel jumpers, and pleated skirts, form the chief sports silhouette. The jumpers are decorated with "spots" and stripes. A very distinctive one of leaf-green stockinette is woven with a multitude of tiny clover-leaves in gold thread. Every shade of blue is fashionable, and a navy cardigan and skirt with a lighter blue-and-silver jumper, striped diagonally from shoulder to hip, is a favourite design. Tissue waistcoats to wear with stockinette suits are another bright addition to the spring wardrobe.

Satin with Tiers. Sports suits are not having all their own way, however. There are elaborate afternoon ensembles which are so attractive that they seem irresistible. Frocks with coats of a heavier material, lined to match the dress, have come back into favour. Skirts with two or three tiers appear frequently, either pleated or flounced in symmetrical rows of tiny godets. Printed *crêpe-de-Chine* and chiffon is seen in many attractive colourings, patterned with neat little dots and squares, rather than the floral



Last season's coat will seem perfectly new with a lining of "Courtine," which is smooth, silky-looking, and so strong that it never appears shabby.

bouquets of a few seasons ago. Crepella and charmelaine are used a great deal for the coats, which are, in the majority, straight and simple. Really thick satin appears in the formal "indoor" afternoon frock, as well as in the evening. Usually there is no trimming other than a huge bow on the hip, or a wide sash, indicating an almost normal waistline.

Leather Motoring Coats.

Spring sunshine lures everyone from their winter retreat, and walking and motoring in the country are sheer delights. The wind, however, is never more keen than at this time of year, and leather is the best means of protection in an open car. Dunhills, of Conduit Street, W., specialise in leather coats which are supple and well cut, as well as being wonderfully light. Sketched on the right is a long nappa leather coat lined with checked wool cloth. It is obtainable for 18 guineas, and 16 guineas is the cost of the smart suit behind. The coat is of navy-blue nappa trimmed with black facings and lined with a dark-blue cloth, which matches the skirt. This is well pleated in front. Long leather coats can be obtained from 9½ guineas, and short coats from 7½ guineas. For general country wear, well-cut tweed coats are available for 8 guineas, made in attractive tweeds in new colourings and designs.

Relining a Coat.

How often, at this time of year, last season's spring coat is extricated, and looks perfectly good except for the lining! And if the inside is shabby, you will always feel that you are wearing an old coat. A new lining, on the contrary, gives you the pleasant impression of another acquisition every time you put it on. The old one, then, should most certainly be removed, and "Courtine," the new material made by Courtaulds, is really excellent for replacing it. It is strong, silky-looking, and slips on easily over any frock or suit. The dyes are absolutely fast, and cleaning will do no harm. It is obtainable practically everywhere, but should any difficulty be experienced, application should be made to Courtaulds, 16, St. Martins-le-Grand, E.C.

The Latest in Bags.

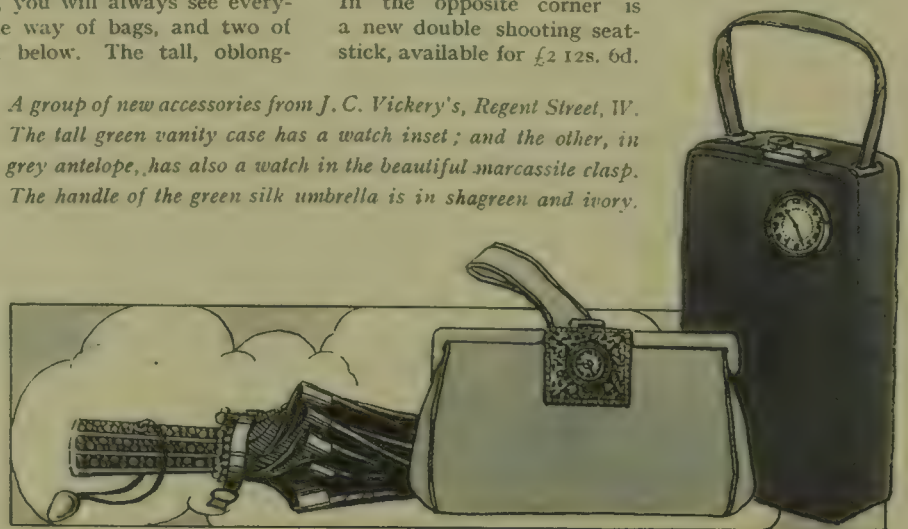
Fashion has tired a little of the inevitable pochette, and in consequence there are several very distinctive new shapes in handbags. At J. C. Vickerys, Regent Street, W., you will always see everything that is novel in the way of bags, and two of their latest are sketched below. The tall, oblong-shaped one is in green crushed morocco, and has a watch inset. It has all the fittings of a vanity case inside. The smaller bag is a really lovely one for smart afternoon toilettes. It is in the softest antelope hide, with a marcassite clasp of exquisite workmanship, in the centre of which is a tiny watch. This costs £11 15s. Large and very useful "zip" bags, made of beautiful leathers,



This leather coat, and the suit behind, which has a cloth skirt and short nappa coat to match, come from Dunhills, in Conduit Street, W., who specialise in well-cut motoring and country coats generally.

can be obtained for £2 18s. 6d., constructed with the practical flat base and sides which may be pushed. A beautiful bag which is quite new is made of interwoven leather and silk, in such thin strands that it gives the effect of narrow shaded stripes. It costs £4 7s. 6d. There is also a capacious travelling holdall in brown leather which contains a cushion, a camel-hair rug, and pillow-slips. This firm also specialise in very smart umbrellas, ranging from one guinea upwards. The one sketched here, with a green silk cover, has a handle of shagreen and ivory. In lizard and ivory, they range from £3 18s. 6d. There are also many fascinating "baby" umbrellas, which can be obtained from 2 guineas. In the opposite corner is a new double shooting seat-stick, available for £2 12s. 6d.


A group of new accessories from J. C. Vickery's, Regent Street, W. The tall green vanity case has a watch inset; and the other, in grey antelope, has also a watch in the beautiful marcassite clasp. The handle of the green silk umbrella is in shagreen and ivory.



A new neat double sporting seat-stick for the spring meetings from J. C. Vickery's.

Discovery

GREATER VOLUME- - WITHOUT DISTORTION!



Viva-tonal
Columbia

The Viva-tonal Columbia



THIS Stereoscopic Horn is one of the secrets of Viva-tonal Columbia superiority. Its shape and construction not only gives Greater Volume but eliminates any possibility of exaggerating the intensity of some notes out of proportion to others, as illustrated in the diagram.

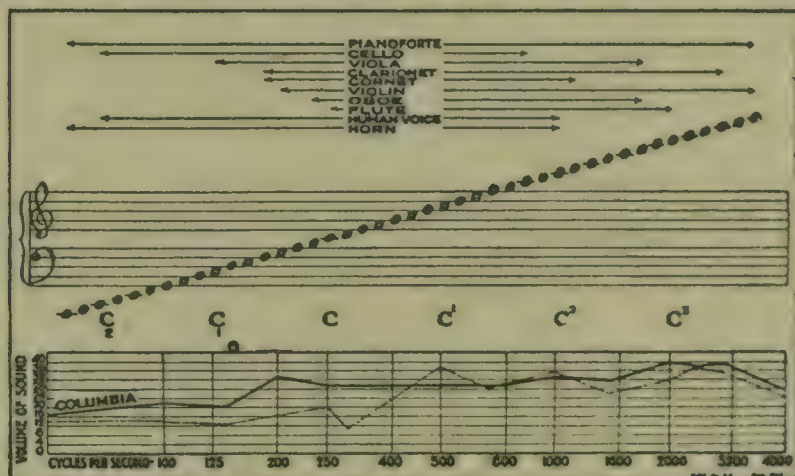


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Console Models from
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As illustrated
No. 156. £22.10s.



This Diagram shows the curve of Volume or Sound against the musical scale and the range of musical instruments. Note how even is the black line of volume of the "Viva-tonal" Columbia against the irregular dotted line of volume of the average gramophone of to-day.

IN addition to its other exclusive advantages the Viva-tonal Columbia not only gives Greater Volume than other gramophones, but gives it Without Distortion. This obviously means that the music reproduced though louder is STILL PURE MUSIC. The above diagram shows how, in other gramophones, the volume is distorted and irregular, as against the Greater Volume and Even Response of the Viva-tonal Columbia. That is why the Viva-tonal Columbia is musical while other instruments are gramphonic. The secret lies in the scientific combination of devices and improvements only to be found in the Viva-tonal Columbia.

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2. Increased Musical Range
3. Finer Analysis of Detail
4. Greater Volume Without Distortion

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Special arrangements have been made by which Columbia dealers will honour a Special Invitation Card issued by Columbia, entitling the bearer to a Free Demonstration of the new Viva-tonal Columbia and New Electric Records WITHOUT OBLIGATION. This Invitation, with ART Catalogue and Complete List of Records, will be sent post free on application to COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

THE PLAYHOUSES.

"MACBETH" IN MODERN DRESS.

THAT Shakespeare remains Shakespeare, no matter how his plays are dressed, that he is proof against the pranks of modern faddists, just as he is independent of the decorations of archæology or

poem, just as the Thane himself is a poet. If we must have khaki and "brass" hats and gunfire and pyjamas and cloth caps and uniform, as well as kilts, in such a connection, we have a right to ask that the poetry of the play shall be retained. But for poetic diction there is need of training, and some of Sir Barry Jackson's young people seem never to have had the chance of such experience. There are individual scenes in this production which defy their setting. Thus Mr. Frank Pettingell, as the porter, may be dressed as a butler, but gives us, notwithstanding, a triumphant piece of acting. Again, the grief of the Macduff of Mr. Scott Sunderland over the death of wife and children is as poignant as that of any Macduff within memory: the hat he wears matters not at all. And, though there is much in Lady Macbeth which Miss Mary Merrall does not fathom, there is a pathos, a graciousness, a restful dignity about her sleep-walking scene which make the spectator catch his breath. Welcome interludes these, but Macbeth is the greater part of the play, and here we have in Mr. Eric Maturin a Macbeth who hurries over his lines and loses their melody, and for the rest is too much like a drawing-room villain. Mr. Ayliff is responsible for the "production."

"LISTENERS," AT WYNDHAM'S.

In "Listeners" Captain Reginald Berkeley, author of an impressive war-play, indulges in a lighter vein, and offers a mystery story in the atmosphere of League of Nations diplomatists. The kidnapping of the

chief British delegate, Lord Marlow, serves as starting point, and the efforts of Sir Richard Norton, K.C., to trace the peer and keep his disappearance dark at a moment in which Poland appears under a war menace provide the backbone of the "thriller." But there are all sorts of odd contributory mysteries. A supposed detective emerges from a room with his hat covered with blood; a reporter dies while engaged at the telephone; a typist faints suddenly; a Polish princess seems mixed up with the kidnapping plot. Nor are we done with complications yet! There is the inevitable Chinaman; there is a breezy and voluble American journalist; and, above all, there is a Tsarist nobleman, with a germ-factory, in temporary league with the Reds. How it comes about that Mr. Nicholas Hannen doubles the parts of detective and Tsarist criminal playgoers may prefer to discover for themselves. Mr. Leon M. Lion lends to Sir Richard his own brisk, alert, incisive manner. The feminine interest is safe in the hands of Miss Jane Wood as princess and Miss Maisie Darrell as typist.

Continued overleaf.



THE CENTENARY OF THE BIRTH OF GEORGE MEREDITH—ON FEBRUARY 12: THE TREE IN THE GARDEN OF FLINT COTTAGE, BOX HILL, UNDER WHICH HE RECEIVED CONGRATULATIONS ON THE ATTAINMENT OF HIS EIGHTIETH BIRTHDAY.

spectacle, has been shown once recently by Sir Barry Jackson in his presentation of "Hamlet" with modern clothes. But one experiment of this kind should have sufficed: modernism misses the mark when it turns "Macbeth" into limping prose. There is something to be said, no doubt, for a policy that attempts to free a classic from the fetters of convention and the incrustations of traditional "business," but the freedom must not be one that dispenses with rhythm, stumbles over magnificent verse, and mars the music of famous soliloquies. After all, "Macbeth" is a



THE MEREDITH CENTENARY: THE CHALET IN THE GROUNDS OF FLINT COTTAGE, IN WHICH THE GREAT NOVELIST WORKED AFTER HE HAD LEFT OXSHOTT.

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A portion of the Engine Room, showing original Dynamo and Switchgear as installed nearly 40 years ago. The same Engineer has operated the plant since it was first fixed.

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Concerning "business golf" (in quotes)
 We hear strange allegations,
 Of hefty wallets stuffed with notes
 In large denominations.

Drawn and coloured by D. Zinkisen and dedicated, with permission,

“BUSINESS GOLF”

Wherewith colossal bets are paid
 That smite the brain with dizziness.
 How nice if games could just be played
 For Sport, and not for business!

to John Walker Esq., distiller of Fine Whisky, Kilmarnock, Scotland

(Continued.)

And all the humour of the part of the American journalist is well brought out by Mr. Percy Parsons. The "Listeners" of this entertaining piece—who are they, do you ask? Let us leave Captain Berkeley with one or two secrets undivulged.

"S.O.S." AT THE ST. JAMES'S.

A bottle figures largely in the plot of Mr. Walter Ellis's new play produced by Sir Gerald du Maurier under the title of "S.O.S." It was supposed to contain sal volatile; but a wireless message to which Sir Julian Weir and Owen Heriot are listening suggests that it might have contained poison. Did it? Owen Heriot was not sure, and Sir Julian is determined to find out. That and other things. Lady Weir had died suddenly—of heart failure, really. There had been, we discover, love passages between her and Heriot. Those passages had occurred because Heriot wishes to bring about a marriage between his son and the Weirs' step-daughter. Strange methods, surely! When Heriot learns that his son has been plied with the mystery bottle, and so may, for all he knows, have been dosed with poison, he makes confession. There is also the complication of a jewel robbery of which, in the past, Heriot's wife has been wrongly suspected. Here is a rather involved and far-fetched story, for which Sir Gerald du Maurier and Mr. Herbert Marshall do their best as the two leading men. Miss Gracie Fields makes a promising enough appearance in straight drama, and good work is done by Miss Grace Wilson.

AN EDGAR WALLACE MUSICAL COMEDY.

The copiousness of Mr. Edgar Wallace's talent and the versatility of his range have never found better illustration than in the musical comedy for which he has supplied the story under the title of "The Yellow Mask." It is to be seen at the Carlton, where the advance booking is no doubt already heavy. If an all-sorts entertainment is what the public wants—and surely a full mixture of melodrama, farce, dance, song, and gorgeous spectacle is preferable to the vapidities of average musical comedy—

then "here's riches" indeed! What do you say to robbery of a Crown jewel from the Tower of London? Or to an aviator's landing on the deck of a liner in mid-ocean to hold up the robber? These are but episodes in the drama Mr. Wallace provides. And, if your taste is for the picturesque, consider the colour and splendour of the palace of that sinister Chinaman, Li-San, which eclipses anything Drury Lane did of this kind in its palmiest days. Nor has the composer, Mr. Vernon Duke, forgotten to do his bit. He gives Mr. Wilfred Temple, the tenor, pleasant sentimental ditties to sing, and keeps the chorus busy with one or two haunting refrains. As for the dance of "The Yellow Mask," done while the beautiful heroine, impersonated by Miss Phyllis Dare, is hurried to a dungeon, it is one of the big successes of the show. Mr. Wallace is happy in his cast. Oriental villainy could hardly have a more telling representative than Mr. Malcolm Keen. Mr. Bobby Howes, with Miss Winnie Collins to help him, is very diverting in several gay songs and dances, and how his detective contrives to change places with an idol is one of the puzzles of the play. The first-night reception was enthusiastic.

The Cancer Hospital, Fulham Road, is urgently in need of five grammes of radium for treatment of patients, at an estimated cost of £11,500 a gramme. As a result of a generous benefaction, it is enabled to buy one gramme, and it earnestly solicits contributions and donations towards the cost of purchasing the remainder.

One way in which a motorist can save money is to know where he may park his car when using it in town, and two very useful little books on this subject have now made their appearance. They are called, "Parking Places in England" and "Parking Places in Scotland," and can be obtained on application to the Scottish Automobile and General Insurance Co., Ltd., of 136, Hope Street, Glasgow, and 101, Leadenhall Street, London, E.C.3.

THE WORLD OF THE KINEMA.

(Continued from Page 254.)

clearly, humorously or pathetically, as the case may be, but without any digressions. He sees in his accessories, his crowds, his scenic backgrounds, merely a means to emphasise his theme. Not that he treats them in a niggardly fashion. On the contrary, "The Student Prince" is as carefully and as lavishly staged as any other "super-film." But Lubitsch is not averse to a certain artificiality in order to bring out the high lights of his picture. Thus, in the great crowds gathered to welcome the very small and rather frightened Prince on his first arrival in the capital, every man is top-hatted, and every top-hat comes off in a decorous salute at the same moment. On the return of Karl Heinrich from his short day-dream in Heidelberg, the effect of dismal formality is heightened by hundreds of neat umbrellas bowing with an equally deadly precision. At the other end of the pendulum are the star-spangled skies and daisy-pied meadows that lie in wait for the youthful lovers. Never were such stars or such daisies, except within the frontiers of fairyland.

But Lubitsch knows what he is about. He may—and sometimes does—move his puppets as deliberately as though they were pawns on a chess-board. He attains his desired effects. He has made us feel the drama of this age-old conflict between youth and age, between the fragile fabric of romance and the hard facts of reality. And, finally, Ernst Lubitsch gets the very best out of his company. Ramon Navarro has a fine part as Prince Karl Heinrich, and fills it with a charming sincerity. Norma Shearer is a graceful, tender Kathi; and if the Dr. Juttner is rather younger than we remember his predecessors to have been, he has lost none of his loveliness in the hands of Jean Hersholt. The careful casting and perfect acting of every part, down to the very smallest, give a fine finish to this wholly attractive film.



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Supplied with flex and adaptor to fit a lamp socket. Price 32/6 complete. State voltage when ordering: 100-130 volts No. 70. 200-250 volts, No. 71. Write for Pamphlet No. 7.

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Appendicitis is generally regarded as an ailment from which few suffer and which needs the surgeon's knife. It is now medically stated that at least 80 in a 100 have the complaint in one stage or the other—the symptoms varying from a dull ache in the groin to severe bouts of pain across the abdomen.

In chronic cases, keeping the intestines active and the system free from poisonous accumulations may make an operation unnecessary. Regular doses of Kutnow's Powder are invaluable in

their way as a guard against appendicitis. This famous saline, reproducing the identical properties of the Carlsbad natural spring waters, helps the liver to function properly, cleanses the kidneys, and keeps the alimentary canal in hygienic order.

Kutnow's Powder is invaluable for all irregularities of digestion and assimilation, and helps to remove the acid deposits which set up rheumatism, lumbago, sciatica, etc. Its freedom from sugar enables Kutnow's to be prescribed in gouty and diabetic cases.

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HOTEL EXCELSIOR
TAORMINA: SAN DOMENICO PALACE

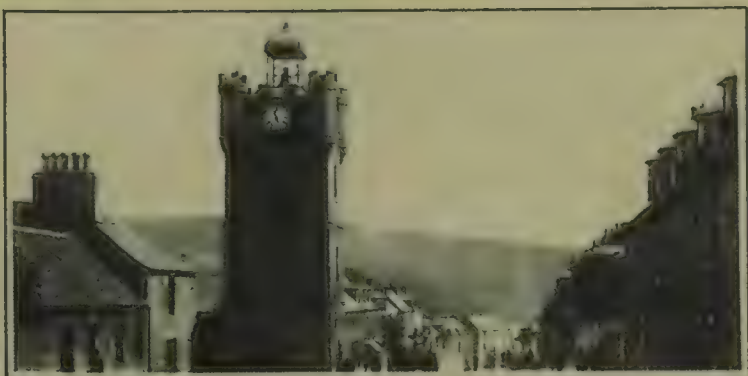
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VENICE: GRAND HOTEL—HOTEL ROYAL DANIELI
GENOA: BRISTOL PALACE—SAVOY & MAJESTIC

Full particulars from Italian State Railways, Waterloo Place, London, S.W.1, and all Travel Agencies, or Compagnia Italiana, dei Grandi Alberghi—Venice



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An historic structure erected over a century ago by one of the Dukes of Fife. The old custom of ringing the curfew is still kept up, and every evening at eight o'clock the tower bell peals forth its ancient warning.



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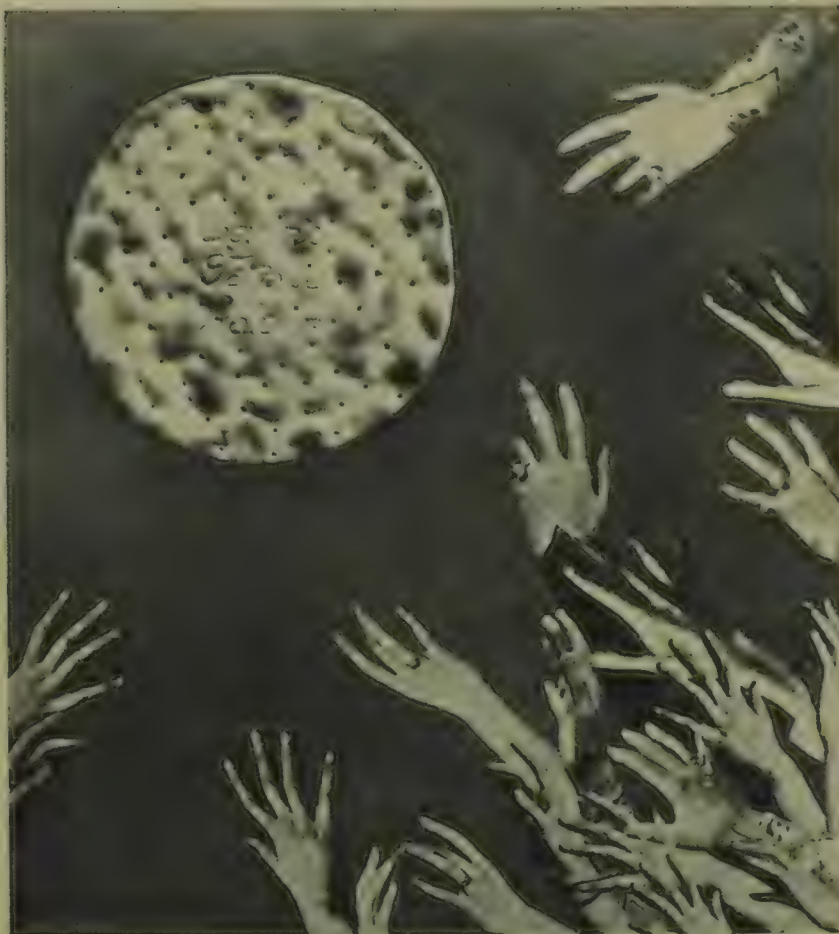
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TABLE WATER BISCUITS
They are so good, so crisp, so thin and are made only by
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THE CHRONICLE OF THE CAR.

THE WONDERS OF A MODERN CAR.

I WONDER how many owners of cars to-day stop for a moment to consider how marvellous a modern car is. As that is not really a question, unless it be one of the oratorical kind, there is no answer save one—



"A MOTOR-BOAT BUILT LIKE A CAR": AN EMPIRE RUNABOUT DRIVEN BY MISS HEATHER THATCHER, OF "QUEST."

Miss Thatcher is here seen driving an Empire runabout, with other members of the "Quest" company aboard. The craft, which is the latest product of Messrs. J. W. Brooke and Co., of Lowestoft, is fitted with a 10-h.p. engine, and was designed for pleasure cruising on our inland waterways and round the coast. It can be bought for £330.

why should any of us stop to wonder that the world progresses? Yet there are certain kinds of cars built and sold to-day which, in comparison with their predecessors even since the war, are so remarkable that it seems positively ungrateful not to refer to them occasionally.

There used to be an old phrase about light cars, when they first began to be respectable vehicles, to the effect that you had 20-h.p. for 10, meaning, of course,

that the rated 10 could show at least 20. Only a very few years later it is quite common to find that we get 60 for 15 in the same conditions. Sixty for fifteen is a wonderful thing to think of, but it does not only imply actual power. Our 60-for-15 cars to-day are as 60 to 15 in practically every other feature. Almost everything about the general sort of chassis we all buy and use is just about four times as good as it was. Not four times as fast, of course, because speed still happens to be one of the things that goes most slowly, if I may be allowed to put it that way. In smooth running, in endurance, and, above all, in acceleration, our latest types of cars are really rather wonderful.

Trying all sorts of cars week after week, as is my delightful job, I get all kinds of sidelights thrown on manufacturers and the cars they manufacture, the aims of the former and the performances of the latter; but one of the most remarkable things I have yet heard said by anyone was this. A customer, after having considered the advantages of a certain car for at the very least two years before making up his mind, decided to buy the current model. During the

pleasant process of taking it over he noticed that there was no toolbox to be seen, and, for that matter, no tools. He made polite inquiry, and was told that the tool-kit, which happened to be a particularly good one, was housed in a special water-tight locker under the back floor-boards, while the

tyre and wheel removing outfit had homes under the bonnet.

The reason, he was told, was that, after a considerable number of years of testing this particular car to the point where destruction was expected (but not attained), it had been decided that all the tools that were necessary for occasional use on the road were a small shifting spanner, the outfit necessary for carburettor adjustments, and a tyre gauge. These, wrapped in an oilskin pouch, reposed in a door pocket. This, I thought, was the most convincing thing about the reliability of the modern car I had ever heard.

THE NEW VAUXHALL.

It is not, I think, too much to say that the new 20-60-h.p. six-cylinder Vauxhall is one of the 1928 cars whose appearance has been looked forward to

[Continued overleaf.]



A POPULAR ACTRESS AND A NEW CAR BIDDING FOR POPULARITY: MISS HELEN GILLILAND IN AN ALL-STEEL ASCOT, PRICED AT £130. The Ascot is the new all-steel welded car which is to be placed on the market at the remarkable price of £130. It has been stated that 6000 of these cars will be on the road this year. Miss Helen Gilliland, it may be mentioned, is taking a leading part in the forthcoming new piece at Daly's Theatre—"Lady Mary."

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The Automobile Association asks for the co-operation of every motorist in hastening this long overdue reform. We want a Petrol Tax in the next Budget.

For the Executive Committee

Chas M. C. Whiter.
Chairman.

Stenson Cooke
Secretary.

*The Automobile Association,
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with special interest. There have been any number of rumours about it ever since the control of the factory has passed into American hands, but the only story to which most people paid real attention was that it was going to be an entirely new kind of Vauxhall.

I found on my trial of this car last week that this is perfectly true. It is utterly unlike any Vauxhall that I can remember, although it retains certain Vauxhall qualities, and those the best. The steering, for example, is as good as any I have ever handled, and the brakes, which are of the "straight" four-wheel kind, come into the same class. The engine is as beautifully finished as the old 23-60 and 30-98 models were, a rather remarkable circumstance when the price of the car is considered. Apart from these details, it is, in point of fact, an entirely new Vauxhall—or, if you prefer it, a different car altogether.

The six-cylinder engine has a bore and stroke of 73 by 110, which means a cubic capacity of 2½ litres, and a horse-power tax of £20. The overhead valves are operated by aluminium rockers and steel push-rods—a rather unusual arrangement. Oddly enough, the pistons are not of aluminium, but of cast-iron. The ignition is by American coil and battery, but the carburetter is British. I thought that the position of the latter could be considerably improved. It is over-hung by the combined inlet and exhaust manifold. The centrally controlled four-speed gear-box has the following ratios: top, 4½ to 1; third, 7½ to 1; second,

11 to 1; and first, 16½ to 1. An open tubular propeller-shaft with two universal flexible joints carries the power to the conventional banjo-type back axle. Suspension is by semi-elliptics fore and aft, and the fuel-tank, which is carried at the rear end, holds fourteen gallons.



OUR "CAR OF THE WEEK": THE NEW 20-60-H.P. 6-CYLINDER VAUXHALL—A "BEDFORD" SALOON.
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The Vauxhall has a remarkably smooth-running engine which does its work with extraordinarily little noise. I could not detect any period of crankshaft vibration at any speed up to a little over sixty miles an hour; nor was there more than one quite slight flat spot, and that at a moment of no importance.

I was much taken with the elastic pull and the general flexibility; but the point which, perhaps, struck me most was the quietness when the car was running at a mile a minute. Very few engines run really quietly at that speed. The Vauxhall model I tried was the Weymann type saloon, and if there had been any noticeable noise from the engine I should certainly have been aware of it.

Gear-changing is particularly easy in either direction, and the gears run unusually quietly even at high speeds. Third gear is a particularly useful one, as it should be. There was at the time of my trial, when the car was very new, a rather disagreeable transmission period, arising, so I was informed, from the two universal joints at either end of the propeller-shaft. It was only noticeable on picking up and on the overrun, but it certainly tended to spoil the effect of an otherwise almost noiseless performance.

As I have said, the brakes were remarkably good, but I was sorry to see that the hand-brake is regarded only as one for "parking." The springing was excellent in front, but a little on the hard side on the back axle. From the point of view of the general running gear, the only criticism I have to make is that the steering-wheel is too small—and that is a matter which can be very easily adjusted. The Wyndham type saloon is a fine roomy body costing £665, the cheaper model costing £495.

JOHN PRIOLEAU.



TENNIS IN 1835

was not quite the strenuous game seen at Wimbledon, and the dress for play was more sedate, but the grass courts used were faultless—the grass was cut with a Green's Mower.

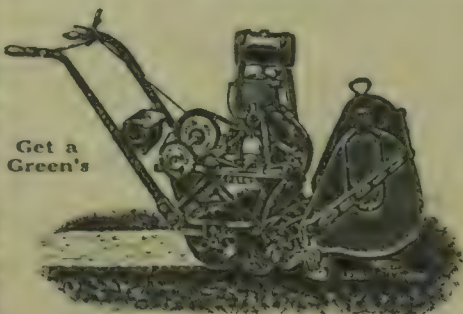
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THE WORLD OF MUSIC.

A GREAT PIANIST AND A MODERN COMPOSER.

THE most important musical event since Christmas has been the appearance in London of Mr. Arthur Schnabel. Mr. Schnabel's last appearance was his Schubert and Beethoven recital at the Æolian Hall, at one of Mr. Gerald Cooper's chamber concerts. Mr. Schnabel is without a rival to-day as an interpreter of Beethoven, and his performances of the second Brahms pianoforte concerto at the Royal Philharmonic Society's concert, and, later, of the Mozart G major concerto at one of Mr. Robert Mayer's orchestral concerts for children, proved that he is equally at home with those composers.

If I were asked to state in a word the outstanding quality of Mr. Schnabel's playing, I would fall back on the word "pure." When I heard his performance of Mozart's exquisite concerto, I was greatly impressed by its absolute quality of perfection. Most "great" pianists adulterate the music they are playing with some irrelevant infusion of their own personality. Almost without exception one perceives the intrusion of some element of sentiment. It may be merely a bias towards polish, sentimentality, dignity, firmness of will, finger prowess, quality of tone, an especial skill or dexterity in one or other aspect of pianism, or it may be a tendency towards nuance of one kind or another. Rarely, if ever, does one hear an absolute musician comprehending fully the content of the music as music, and realising it purely and completely with his hands with that wholehearted and concentrated directness of execution that comes from a great mind fully and selflessly occupied with a great job. But this is how Mr. Schnabel plays, and it is really a great experience to listen to such a performance as his of the Mozart G major concerto. And let nobody think that this golden process of elimination—so that the listener is given nothing but the pure ore of the music—is easy! It demands the highest qualities of body and mind, since only an absolutely solid and trustworthy technique and a complete *liaison* between brain and hand can adequately reveal the mind's conception. The greater and more profoundly understanding the mind, the more difficult is that *liaison* of brain and hand to achieve, so that, although some

of the greatest virtuosos, such as Hofmann and Moritz Rosenthal, may appear to have a technique equal to Schnabel's, this is not really so, since they have never, to my knowledge, played Beethoven or Mozart with the perfection of Schnabel.

Another event of great interest was, the first performance in London of Arnold Schönberg's "Gurrelieder" at one of the B.B.C. National Symphony Concerts. It was admirably enterprising of the B.B.C. to invite Mr. Schönberg from Vienna to conduct the first performance of his work, because it demands a large orchestra and chorus, as well as six solo vocalists; and such resources are beyond the financial means of our ordinary musical societies in the case of a totally unknown composition. The B.B.C. is doing its duty to the musical public of this country in giving us the opportunity of hearing new works, and it does not detract in the least from this public service if any particular new work fails to come up to expectations. In this age, when few writers and critics do their duty to the public by upholding real standards of criticism, many people are misled into expecting great works of art to be as plentiful as blackberries in September; but this can never be true in fact, and therefore one must be prepared for disappointment nine times out of ten if one goes to hear a new work expecting to find a masterpiece.

"The Songs of Gurra" ("Gurrelieder") consist of a musical setting of a dramatic tale in verse, translated from the Danish of Jens Peter Jacobsen. It is a mediæval story of a King Waldemar riding to meet his love, Tova, at the Castle of Gurra; of their meeting; of his discovery of her murder by the jealous Queen; ending in a wild hunt by King Waldemar and his vassals. Some idea of the character of the text may be given by the following extracts—

Now stills the twilight ev'ry sound on land and sea,
the far-sailing clouds are anchor'd now in harbour of heaven's lee.
Silently, peace hath closed the woodland portals at night's behest, and the sea's long rolling waves have crashed themselves to their rest.

That is sung by King Waldemar, and a duet follows between the King and Tova, which takes up the greater part of the first section. This section concludes with the Voice of the Wood Dove—admirably sung by Miss Gladys Palmer—who brings the news of Tova's death—

Dead is Tova! Night hath closed her eyelids that was day for Tova's King! Still is her heart, but the King's own heart is strong, dead and yet strong! . . . Hedwig's falcon twas, oh cruel, Gurra's dove that hath slain!

I quote these extracts in order to show the romantic character of the text which Schönberg has chosen to set. Obviously, it lends itself to descriptive musical writing, and Schönberg has seized his opportunities and has composed upon this text an extremely rich, complex, and coloured score. But what is surprising and disappointing—in view of Schönberg's great reputation as the leader of an advanced modern school—is the lack of originality in this music. The greater part of it is obviously Wagnerian, reminding us irresistibly of the second act of "Tristan and Isolde," especially the music given to Waldemar and Tova in Part I. Even in the descriptive forest scenes, Schönberg shows little individuality, and throughout the music is not imaginative or magical.

The "Gurrelieder" is not a recent work. It was begun in 1900, and finished in 1910-11, when Schönberg was thirty-eight. Since then he has written for smaller orchestras, and has developed his harmonic structure considerably, so that it is by his later works that he must be judged. Perhaps the B.B.C. will at some time give a performance of "Die Jakobsleiter," which has been composed since the war, and of the somewhat earlier work, "Pierrot Lunaire," which was composed in 1912. For the present, however, the performance of the "Gurrelieder" serves to give a good idea of Schönberg's talents.

It would appear from the "Gurrelieder" that Schönberg is not a very original or highly creative artist. His is the critical, eclectic mind of the sophisticated intellectual who works logically and theoretically rather than intuitively. My opinion of his gifts is confirmed to some extent by his extraordinary interest in the theory of music. His "Treatise on Harmony" is a famous text-book on the Continent, and many well-known German musicians, such as Karl Horwitz, Egon Wellesz, and Anton von Webern, have been his pupils. It is very rare indeed to find that the greatest creative composers have been much interested in the theory of music. In fact, I don't know of one in modern times—with the possible exception of J. S. Bach. Neither Beethoven nor Mozart was a theoretician, although they

[Continued overleaf.]



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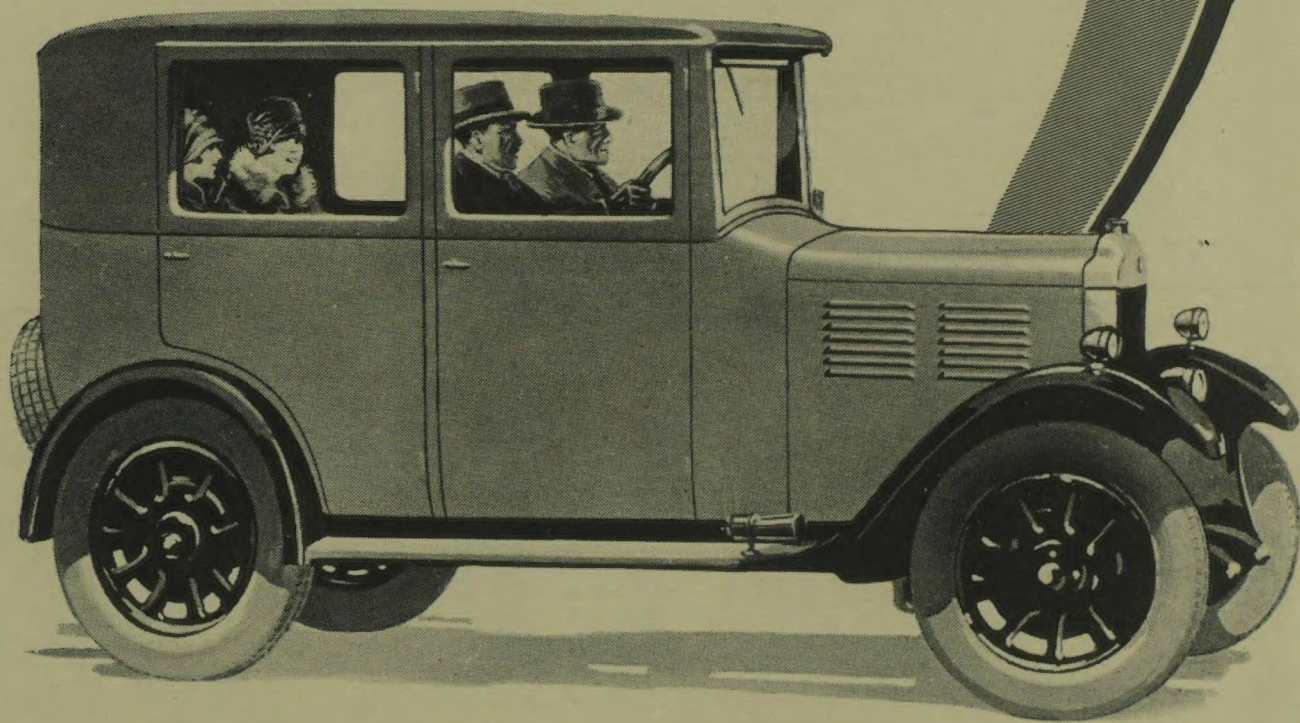
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(Continued.)

were masters of the technical side of their art; but their mastery was something they could neither explain nor teach. Schönberg has more in common with composers whose genius lies in craftsmanship rather than in creation. Rimsky-Korsakov, for example, had little originality, but he was a great virtuoso and master of his craft. Thus we find him scoring his friend Moussorgsky's operas, and, although no doubt he added a good deal to their effectiveness occasionally, nevertheless he did not understand what was new and striking in Moussorgsky's work, and was occasionally tempted to subdue and soften what seemed to him roughnesses and crudities. Later generations have looked upon these very defects of Moussorgsky as beauties, and to-day we find Rimsky-Korsakov's virtuosity empty and shallow.

I therefore doubt whether Schönberg's reputation will ever stand higher than it does to-day. Indeed, I look to see his fame diminish rather than increase, for it is only the highly original creative artist whose work contains such riches that later generations will still be able to make those discoveries that will keep the interest in works of art alive.—W. J. TURNER.

This year's opera season at Covent Garden, of which some particulars have just been issued, will open on April 30, and continue for ten weeks, until July 6. The repertoire will be selected from the following operas—"Der Ring des Nibelungen" (of which there will be two cycles), "Die Meistersinger," "Tannhäuser," "Armide," "Faust," "Louise," "Samson et Dalila," "Carmen," "Madama Butterfly," "La Bohème," "Turandot," "Tosca," "Otello," "Cavalleria Rusticana," "Pagliacci," "Aida," "Manon Lescaut," "Don Giovanni," "Boris Godounov," and "Ballo in Maschera." Additions may be made to this list later. Many distinguished artists who have appeared at Covent Garden in recent years, including M. Chaliapin, have already been engaged, while negotiations are proceeding with other singers of international reputation. The principal conductors will be Herr Bruno Walter and Signor Vincenzo Bellezza. Full details of subscription terms are given in the preliminary leaflet obtainable at Covent Garden. Booking for individual performances will not begin till April 16. The dates of the "Ring" cycles, and of applications for seats, will be announced shortly.

THE POPULATION OF THE EARTH.

(Continued from Page 260.)

ancient kingdom of the Pharaohs had, at the beginning of the nineteenth century, its handicrafts. They nearly all disappeared after 1850, swamped by the invasion of the products of the huge development of European industry by machinery. The natives took refuge in the fields and became almost exclusively cultivators; the valley of the Nile opened itself before the European workers like a colony, for Europeans were needed in almost all urban employments and activities. But it appears that during the last ten years that condition has considerably altered. The new generations of Arabs have learned to become chauffeurs, mechanics, electricians, and carpenters, like the Europeans, and are satisfied with much lower salaries. Gradually, European emigration is being ousted by native competition.

This is more or less the case almost everywhere; in Persia, India, and China. That awakening of the East of which there has been so much talk has made itself felt also in the world of Labour. The white race, by simplifying the creative operations of industry, has created a civilisation that has equalised the races. Black, yellow, or white—it seems as if the difference in their capacities becomes attenuated and disappears, in what concerns modern industrial manual labour, in proportion as the intelligence of the worker is replaced by the ingenuity of the machine. In this phase also the world has become an immense unity in which are blended the diversities of aptitude and the varieties of genius which were so strongly accentuated in the former qualitative civilisations.

It is unjust, therefore, to reproach our epoch with the slowness with which it is peopling the empty or little-inhabited parts of the world. That slowness is only an illusion of our impatience. At no time has the expansion of the human race on the surface of the globe been so rapid or so intense as it has since 1850. If it has not been more rapid and intense, it is because the possibilities of all human actions are limited. Even in this epoch of speed it takes twenty years and much work to bring up a new generation! To people the earth is one of the big tasks at which humanity is working. Little by little, with partial interruptions, it is being accomplished. If there is one item of progress which history may consider itself able to guarantee, it is this. Ten centuries ago humanity did not even know how the world was made. It walked on this planet as one walks in the twilight, with small, hesitating steps. Little by little it explored the globe, and recognised its shape, its size, and proportions; then it began to take possession of it. . . .

There are still immense vacant spaces on the face of the globe. But the face of the globe is covered by a

more or less close network of different peoples who are in contact with one another. The vacant spaces are in the interior lands of each race and people; they are no longer between peoples and peoples. . . . Little by little these empty spaces in the interior will disappear under the slow expansion of the different human races, proportionately, at least, to the habitability of the earth. But it is a work of such magnitude and complexity that even for generations which, like our own, are in continual haste, it is necessary to take account of the law of time. The human mind, which has difficulty in imagining the vastness of the earth as we know it, cannot measure the abyss of centuries in which humanity will have to describe the immense trajectory of its history. In any case, it would be wiser and more modest not to consider the colonies, the new countries, and the continents which, so far, are sparsely populated, as a kind of enchanted region in which it is possible to escape from the consequences of the errors committed in Europe. Too often we hear people console themselves for the misfortunes which overwhelm the Old World with the idea: "There are the colonies!" Unemployment, industrial crises, political disorders, disastrous wars, and financial collapse: the faraway communities which rise up in half-populated countries seem to be a refuge against these misfortunes and their consequences. But it is an illusion.

The world is a unity; and the prosperity of the new countries and of the colonies is bound up with that of the old countries, and especially with Europe. The misfortunes which since 1914 have fallen upon Europe have made the whole world more or less sick. Between 1900 and 1914 the new countries and the colonies enjoyed, together with Europe, a great prosperity: real, solid, with definite acquisitions. Between 1914 and 1925 the new countries and the colonies also shared in the fevers of fictitious prosperity created by the enormous dilapidations of the world war. Their development became much more rapid, but far less solid: illusion was everywhere mingled with reality.

A period of serious difficulties has lately commenced in Europe. The moment has come for all the European States to get back to reality, after so many illusions. In a less measure, the same duty is imposed on the colonies and new countries, which had all been more or less dragged into the formidable vortex let loose upon all the world by the events in Europe. It would not be surprising if the development of all those countries were a little retarded, for a few years, in comparison with the last period. But, in any case, it will be only a temporary slowing-down, imposed by the general necessity of internal reorganisation. The impetus with which humanity started a century ago to people the earth is so great that we cannot see what force would yet be capable of breaking it.

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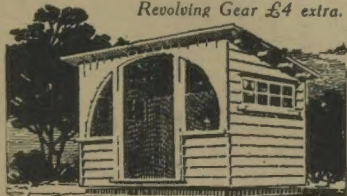
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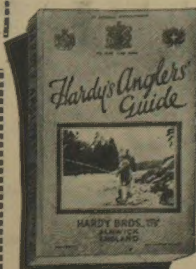


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